

strangled



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strangled

Volume 2 Number 14
July 1983

strangled is an enthuzine produced
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*Please include a stamped self-
addressed envelope with all
enquiries.*

RECORD NEWS

A new single, *Paradise*, is scheduled for July 29 release, but will be available in the shops from July 27. The 7" version will have on the B side a track called *Pawsher*, which was specially recorded in New York in April of this year. The 12" version will feature on the B side a third track called *Permission*, which was recorded in London in June. The 12" single will be available at the same price as the 7" version in all shops for the first couple of weeks of release.

David Greenfield and J J Burnel are collaborating to produce a new album for September/October release. Music from this album will be used as the soundtrack to a French film called *Écoutez Vos Murs*, directed by Vincent Coudanne, to be premiered at the Cannes Film Festival in Spring 1984.

In July JJ will be producing Polyphonic Size's second album somewhere in Cambridgeshire.

We have obtained a limited quantity of the *Aural Sculpture* single for readers who did not manage to obtain one with the album. See enclosed order form for details.

ENCLOSURE



STRANGLERS GIGS

In May the band completed a six weeks tour of the US and Canada and, in June, played at Hertogenbosch near Nijmegen in Holland. On July 16 they played at the Elixir festival near Brest in France. Further one-off gigs are planned for August 13 near Ostend (Belgium) and August 14 in Liège (also Belgium). The Stranglers will be at the Reading Festival on August 26. A single day ticket for the 26th costs £7.00. Cheques payable to N.J.F. Marquee should be sent to them with SAE at PO Box 4SQ, London W1A 4SQ.

From mid-September until October 10 or so, the band will be doing a French tour with a few dates in Spain, Portugal and Italy.



PRODUCTION OF *strangled*

We are sorry for the late appearance of this issue which is due to various factors including the departure from SIS of Naomi Clifton in April. Maggie Ashford, Naomi's successor, started at SIS on June 20, and things have been very difficult here during the intervening two months.

The typesetting, design and paste-up of the last issue took five weeks and printing took another week. This was the worst delay we have so far suffered, and it forced us to look around for a better arrangement. **Sun Design & Printing** have undertaken to design, typeset, paste-up, print and finish *strangled* within 10 days so, from this issue, we sincerely hope that our production problems are solved. Your comments on the new design of *strangled* will be welcome.

PRICE OF *strangled*

In *strangled* 10 we said that national distribution of *strangled* was planned, and this suggestion provoked a hostile reaction from people like Brentwood Mark (*strangled* 12) who could not understand why we should want to make *strangled* more generally available. *strangled*, argued Mark, should be a 'secret underground enthuzine' not available to 'some snotty kid' who could buy it at a newsagent's. What Mark, and those who agreed with him, possibly do not appreciate is that *strangled* has been losing money for some time because we do not sell enough copies to cover our costs (postage and envelope alone now cost us 20p per copy). But, you may say, *NME* is only 35p. *NME* sells about a quarter of a million copies, whereas *strangled* sells only about four or five thousand. Also, *NME*, like most magazines, sells a great deal of its space at high rates to advertisers. Not only does *strangled* receive no advertising income but we publish small ads as a free service to our readers. The money has to come from somewhere so, since we have not gained newstrade distribution and would like to continue to let you have free small ads, we have reluctantly decided to increase the price by 10p for a single issue and by £1.00 for a subscription for six issues. Existing subscribers will continue to receive *strangled* at the old bargain rate until their subscription runs out.

SMALL WONDER

In *strangled* 12 we gave you an address for this specialist record shop which stocks all Stranglers British single and album releases. They have recently moved to: **PO Box 23, Sudbury, Suffolk, CO10 0TF. Telephone: Sudbury (0787) 76206.**

Small Wonder ask you to send stamped envelopes with your enquiries.

STRANGLERS IV ALBUM

We receive many letters asking about the album sleeve shown on the back of *The Collection* album which most record shops cannot help our readers to identify. It is, in fact, a US import, Catalogue Number IRS SP 70011, issued in 1980. Here is the track listing: *Raven/ Baroque Bordello/ Duchess/ Nuclear Device/ Meninblack/ 5 Minutes/ Rok it to the Moon/ Vietnamera/ GMBH/ Who Wants the World*. You can probably still buy a copy from Adrian's, 36 High Street, Wickford, Essex.

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COMPETITION

We received several correct entries for the competition. First out of the bag was the entry from Stuart Bailey in Oxford, who will be receiving his T-shirt in due course. The correct answers are as follows:

Nuclear Device - Rolf Harris
Who Wants the World? - Ronnie Reagan
The Man They Love to Hate - Tony Blackburn
Cruel Garden - Percy Thrower
I Feel Like a Wog - Stevie Wonder
Don't bring Harry - Blondie
In the Shadows - Cliff Richard
Tits - Dolly Parton
Dead Ringer - Alexander Graham Bell
Straighten Out - Quasimodo
(Get a) Grip (on yourself) - Bee Gees
No More Heroes - Vincent Van Gogh
Dagenham Dave - David Essex
Dead Loss Angeles - Beach Boys
Sweden (All quiet on the Eastern Front) - Abba
Duchess - Annie Walker
Everybody Loves You When You're Dead - John Lennon
Rok it to the Moon - Neil Armstrong
Enough Time - Clock DVA
Genetix - Thompson Twins
Let Me Introduce You to the Family - The Nolans
Tank - Tessie O'Shea
Outside Tokyo - Japan
How to Find True Love and Happiness in the Present Day - Liz Taylor

We also received these additional suggestions from Markinblack in Stockbridge, Hants, which have earned him a T-shirt as well:

Ugly - Barry Manilow
Paradise - Bounty Hunters
Tramp - Michael Foot
Golden Brown - Lenny Henry
Bitching - Joan Collins
Just Like Nothing on Earth - ET
Pin up - Marilyn Monroe
It's a Small World - Cyril Smith

SMALL ADS

Please do not send us ads which offer to buy or sell bootlegs, illegal tapes, videos, or illegal anything. By printing them we would put the band and SIS at risk, so the many ads we receive containing illegal items are simply rejected. Sorry, but the law has to be respected.

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What Did You Have f

Illustration: Stephen Beaumont



JJ recently said "I am fascinated by cannibalism and I am certain that one day I will practise it".

Unfortunately for JJ cannibalism is no longer as popular as it used to be. Mainly thanks to the missionaries of the last century, the man-flesh eaters of the world have been converted to Christianity, although incidents of cannibalistic orgies have been reported as recently as the 1980's.

JJ was fascinated by the tale of a Japanese man who loved his girlfriend so much that he ate her. This is not common practice amongst Japanese lovers but was in fact once quite popular amongst tribes in Australia.

Cannibalism, the eating of human flesh, either raw or cooked, has been noted in almost every part of the world, except Europe. Anthropologists use the word 'anthropophagy' from the Greek anthropos (man) and phagein (to eat). The word cannibalism is more popular. It was taken from the name of the Carib, a West Indian tribe first discovered by the Spanish Conquistadors.

Cannibalism can exist in a society for a number of reasons. It is connected with religious ceremonies, magical rites, the sheer pleasure of it, or as the result of famine where the only meat available was each other!



A Tale Cannibalist

or Dinner Today Dear?



Illustration: Stephen Beaumont

of World ic Practices

According to the Zingaris of Bohemia, the most delicate parts of the body are the ears, the palms of the hands, the soles of the feet, the calves and the cheeks. The tastiest part of a woman is the breast and the younger the flesh the nicer the meal. It has been found that "when the taste for flesh has been once indulged, such a taste quickly develops into a fierce and eventually unappeasable lust for flesh which no mere animal flesh can satisfy." Watch out JJ!

"We eat him because we knew him and were fond of him."

Incidents of cannibalism in Australia have been reported as recently as the 1950's. The Deri tribe receive small portions of body fat to eat at a burial. "We eat him," said a tribesman, "because we knew him and were fond of him." In harsh summers the Kaura tribe are likely to eat all their new-born children. This is obviously for two reasons. It keeps the population down and provides food in times of hardship! The Wotjobaluk tribe have the habit of feeding new-born children to the older children in order to make them stronger. Cannibalism in Australia has also been used as a means of crime detection. How successful it has been I can't tell you. If a man is found murdered, the Wonkonguru tribe cook the body and eat a part of the victim in the belief that the flesh will poison the guilty party.

Syd Kyle-Little made a study of cannibalism in Australia and found that the natives did not kill men simply for food but that "they ate human flesh largely from superstitious beliefs. If they killed a worthy man in battle they ate his heart believing that they would inherit his valour and power. They ate his brain because they knew it represented the seat of his knowledge. If they killed a fast runner they ate part of his legs hoping thereby to acquire his speed." Seems quite logical really, doesn't it?

Top prize for cannibal chronicle that divides Japan's critics

IN June 1981, the dismembered body of a young Dutch woman, Renee Hartvelt, was found in two suitcases in the Bois de Boulogne, in Paris. Two days later, police arrested a Japanese student, Issei Sagawa, aged 32, who confessed he had shot the girl and eaten parts of her body before disposing of the rest.

It was the kind of horror story that helps to sell newspapers. Now the chilling story is being retailed once more, but in the guise of serious literature: Letters from Master Sagawa, by the playwright, Juro Kara, has sold half-a-million copies in the first month.

What some people here find more surprising is that the novella has won Japan's most prestigious literary award, the Akutagawa Prize. The critics are still arguing about its literary merit: while foreigners who have read the book are much more concerned about its racist overtones, and say that, if the work is translated, it is likely to strain the tenuous understanding between Japan and the West.

Juro Kara wrote the slight novella after spending a week in Paris last summer, when he sought, but was refused permission to visit Sagawa in prison. Sagawa, who is said to be mentally unfit to stand trial, had been writing letters to Kara, which form the basis of the book. Kara himself is clearly the narrator, and though the author's fantasies embroider the real events, the

Robert Whyment in Tokyo reports on a best-seller with a racist tinge

reader is left with a feeling this is a documentary rather than pure fiction, and that the simple racist stereotypes that Kara evokes in his effort to analyse the crime make it understandable and possibly less reprehensible.

These stereotypes see foreign women as objects of desire, but never as humans with feelings, like Japanese.

Kara dwells obsessively on the whiteness of occidentals' skins, and on their superior height, and shows a morbid fascination with the taste of the victim's flesh.

Kara (or Kara's narrator) says in his letter to Sagawa that "after reading your letters, I realised that what you did was not something arbitrary, like sudden rain. . . I, too, know the feeling of infatuation with white-skinned people. I know what it is to have a foreign woman look down on you. But if the strangers who slip into your mind are only whites, I cannot help thinking that you are a peculiar Gulliver."

Kara says he is convinced that Sagawa is a Gulliver who "has journeyed to the Land of the Giants, of white people."

Elsewhere Kara keeps comparing the whiteness of the Dutch girl with the yellow skin of a Japanese woman character, like the sensational

magazines at the time but in more pretentious language, and he lingers morbidly over the chopped-up flesh.

The author does not seek to glorify cannibalism: he does not approve, but nor does he disapprove on moral grounds. He does not say right out that Sagawa is a small-sized Oriental victim of white oppression. But he suggests that Sagawa has restored an imbalance.

"You shot the Dutch girl dead and stood before her body. . . You felt as if you were touching the sky," Kara writes to the prisoner.

The reader is not invited to feel pity for the dead girl, to feel she is a human being who wanted to go on living, and that there are grieving parents in Holland. And this is what is likely to make Kara's work objectionable to Westerners if it is translated.

The book deals with a real incident, involving real people, but the boundary between fact and fiction is never clear. "Either a writer turns it into complete fiction," writes Ian Buruma, in a review in the *Mainichi Daily News*; "or he treats the facts with respect, as Norman Mailer did, for example in *The Executioner's Song*. To do neither is at best in questionable taste, at worst a nasty kick in the teeth of the dead."

Comments Anne Nakano, an English resident divorced from her Japanese husband: "It is amazing that a book that plays up racist stereotypes should be awarded Japan's top prize."

A spokesman for the Japan Literature Promotion Society, which makes the award twice a year, said that Letters from Master Sagawa obtained a low score, historically speaking. "You see, no awards were made last year, so there was a feeling that this time we should find a prize winner."

One of the judges who voted against Kara's work was Shusaku Endo, Arguable Japan's greatest living writer.

"It doesn't compare with pure literature. It's just sensationalism, and I don't like sensationalism," he told the *Guardian*.

"Why didn't he deal with the sin of eating human flesh, and the punishment that would bring down from heaven. I just don't understand what the purpose of the book is."

Another of the judges said: "There was no rhyme or reason in the plot. . . Many sentences were stringently phrased. . . the choice of words oddly twisted."

One reader, Yoshiko Takano, a librarian, aged 23, liked the book for its vivid descriptions. "It's just like one of Kara's stage plays. But ordinary people will think it's all real—that's the danger." But while Japanese discuss the stylistic merits, foreigners are likely to argue that Kara has abused his poetic licence.

The intentions of other cannibals may not have been so worthy. The Fiji islanders adored the taste of human flesh and usually feasted on humans made captive in war. In 1839 a missionary to the Fijis recorded an incident where 260 human beings were killed and roasted by the tribe. Another missionary reported the following in 1844. "One of the servants of the King a few months ago ran away. She was soon, however, brought back to the King's house. There at the request of the Queen her arm was cut off below the elbow and cooked for the King who ate it in her presence." Indeed, it was quite common that the future dish of the day dug a hole in the earth to make an oven and then cut the firewood needed to roast their own bodies. The arms and legs were first cut off and roasted, some of the meat being presented to the victims.

"The people preserve human flesh and chew it as some chew tobacco."

Another missionary wrote of the islanders in 1846, "A chief at Rakeraki had a box in which he kept human flesh. Legs and arms were salted for him and thus preserved in this box. The people preserve human flesh and chew it as some chew tobacco". If the same chief saw anyone fatter than he, friend or not, he would have that person killed at once and part roasted, part preserved!

The explanation offered of the Fiji islanders' inordinate desire for human flesh is that there are no indigenous animals on the

island with the exception of the rat. The pig was not introduced until the eighteenth century. Incidentally, human flesh is meant to taste considerably like pork.

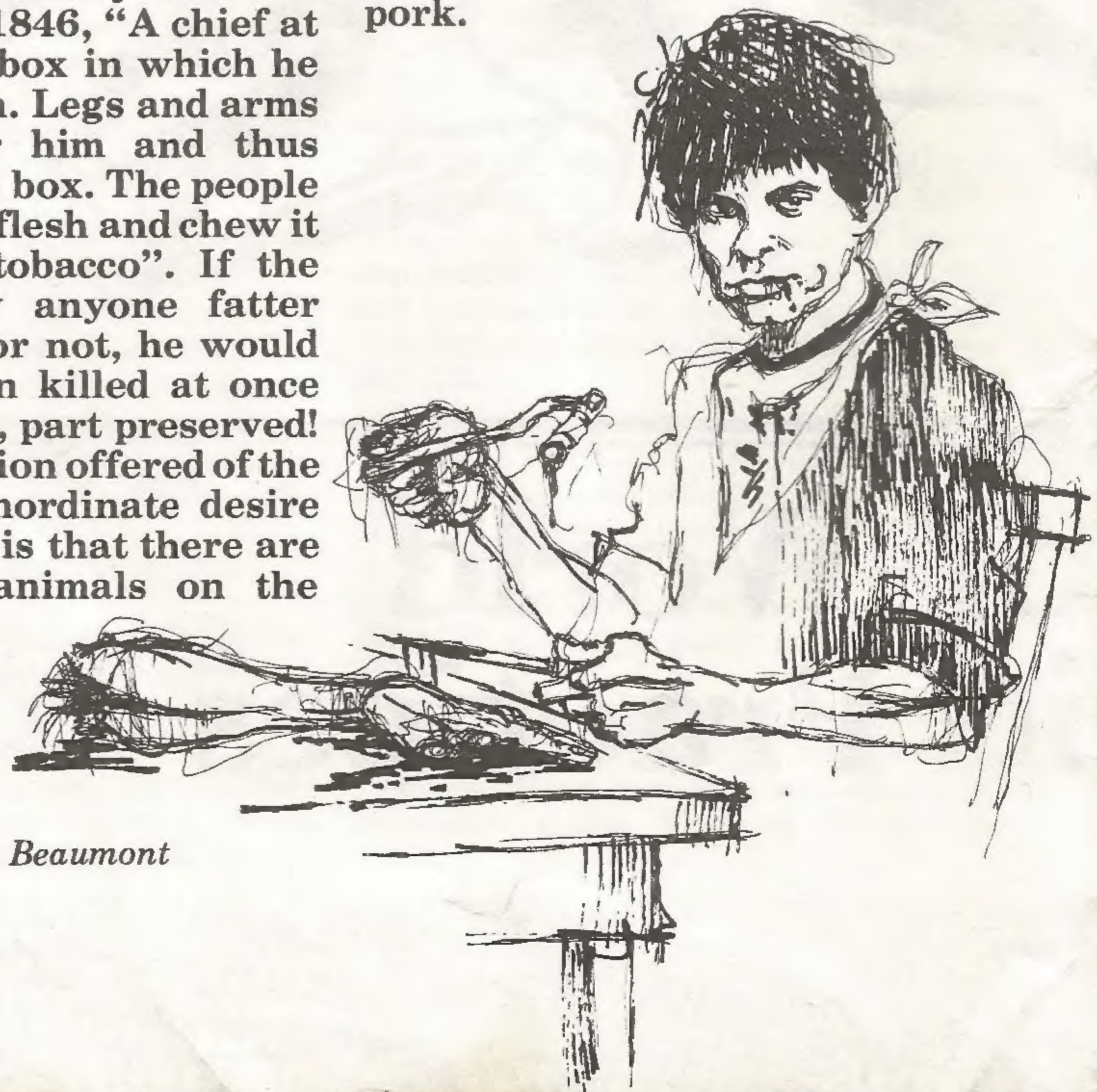



Illustration: Stephen Beaumont



Jesus said, "Eat my body
and drink my blood. Do
this in memory of me."

Photograph: Paul Cox

true. Tales of cannibalism in Europe are more prevalent than you would think.

You may have heard of Sweeney Todd the Barber. Sweeney's barber shop in the nineteenth century was famous for its hidden trap door through which he disposed of his victims. Instead of a haircut these people were cut up and sold as sausage meat.

A similar tale is told of a hotdog seller in Berlin between the wars who would wait for young girls new to the city to step off the train. He would then lure them back to his flat with promise of work as his housekeeper. The girls were then killed, cut up, their flesh pickled and ground into sausages which he sold on his hotdog stand at the station.

Cannibalism is also reported in times of great need. Eye witness accounts tell of Nazi concentration camp internees who, towards the end of the war, were fed virtually nothing. The internees would slice flesh from the dead bodies which lay around the camp in abundance. A witness said, "I noticed on many occasions a very strange wound at the back of the thigh of many of the dead. First of all I dismissed it as gunshot wounds. On my next visit to the mortuary I actually saw a prisoner whip out a knife, cut a portion out of a leg of a dead body and put it quickly into his mouth, naturally frightened of being seen in the act of doing so."

As late as the sixties an aeroplane crashed in the Andes. The survivors were forced to eat the bodies of their dead friends in order to live.

In literature we find an example of cannibalism which possibly comes closest to the type of flesh-eating that JJ is interested in. *Stranger in a*

Strange Land by Robert Heinlein tells the tale of a traveller from Mars who consumed his dead friends as a mark of respect to his loved ones. Apparently, it is quite common on Mars.

Recent cinema has also touched on the subject. That famous horror film *Texas Chain Saw Massacre* was concerned with an ordinary day in the life of a flesh-eating weirdo family in a Texas forest. A group of young people stumble across their cottage and, in a number of hideous ways, end up on the menu, the massacre, of course, being carried out with a chainsaw.

Eating Raoul, released last year, was the story of a young couple whose ambition was to own a restaurant. At first they were content to lure men back to their apartment with promises of sex. They would then kill the victim and steal his wallet. After a while they become involved with a local street hustler who offers to dispose of the bodies for them - to the local hamburger factory. When they finally arrive at their dream restaurant they find the price of meat so high that they continue their gruesome practice and sell roast guest instead. *Eating Raoul*, believe it or not, is a comedy!

Last but not least in my tale of cannibalistic practices throughout the world, I must mention the beliefs of Christians, particularly the Roman Catholic church. Catholics believe, as an essential part of their faith, that a miracle occurs at every Holy Mass. Jesus said, "Eat my body and drink my blood. Do this in memory of me." The miracle is that the bread and wine on the altar actually changes into the body and blood of Jesus Christ.

Caroline Brown

Among the Aztec and Inca tribes of South America, the practice of human sacrifice was also quite widespread. Unlike the Fijians, however, these tribes believed that a constant supply of sacrificial victims was necessary to appease the Earth Mother.

A young girl in her early teens would be selected and for a few days before the ceremony she would be paraded from dwelling to dwelling where she would receive presents. At the last dwelling she would be placed over an open fire and roasted to death while tribesmen shot arrows at her body to spill the blood. At the right moment the Chief Sacrificer would tear out her heart and eat it. The remainder of her body would then be divided and taken out to the maize fields. It was believed that the sacrifice would encourage the crops to grow. Human flesh was considered the only food likely to be accepted by the principal gods if favours were asked for.

You may remember I said earlier that incidents of cannibalism had been reported throughout the world except Europe. This may not be strictly

THE FRONT R



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Part One

Folk aren't daft you know. They know when they're onto a good thing. Take your local watering hole for example - now these very British establishments were in existence even before Sophia Loren's ancestors marauded our Isles. Not only have they enabled the populus to fill their gullets with ale and suchlike, but they've also provided us with some of the best entertainment we're ever likely to see.

I suppose it all started with the wandering minstrel syndrome. Y'know, Will Scarlet and all his rabble wandering around from dive to dive with lutes in hand. Then came Jack Straw and friends who attempted to improve Londoners' minds by acting out Shakespearean tragedies, only to be besieged by ratted hoards of claqueteers chucking 'off' veg. And then, (skipping a few hundred years) Mrs Mills arrived and proceeded to thump hell out of already battered and tuneless joannas. So mates, it's obvious to see that the great British pub has been a mighty force in the development of British culture. So as we wander through the Public House Hall of

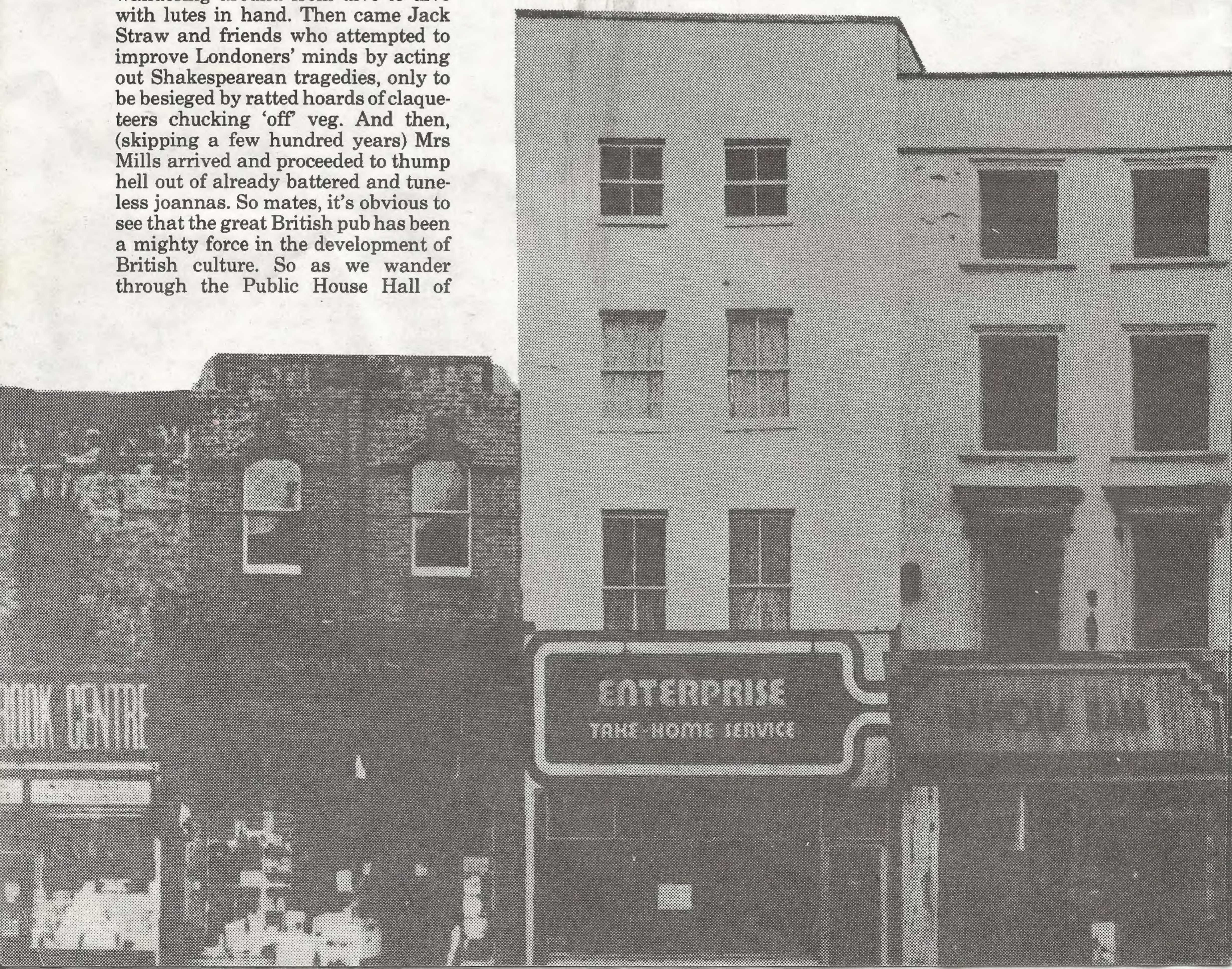
Fame, as we are whisked past the myriads of Red Lions, Golden Lions, and plain ordinary Lions, let us rest our gaze upon a hostelry famed for its entertainment - The Hope & Anchor in Islington, London.

For a number of years the Hope had been *the* place to go, the trendiest local since the Rovers Return. In 1977 the Front Row Festival was staged at the Hope & Anchor - at the time probably one of the most prestigious gigs in London. In this, the introduction to the Front Row Festival, I shall be taking a brief look at the acts which appeared at the Hope during the latter part of 1977. In later articles I intend

to follow the fortunes of the performers, those who have 'made it' and those who have faded into obscurity, and I shall be asking the twenty four million dollar question - WHY?

But let us begin with a short history lesson...

There was life at the Hope before 22nd November 1977. The tavern was then skilfully managed by an individual by the name of Fred Grainger, and had in fact been a musical success for many years. Together with Dave Robinson, Grainger had formed 'Upper Street Music' and the two proceeded to fill the dark basement of the



OW FESTIVAL

77

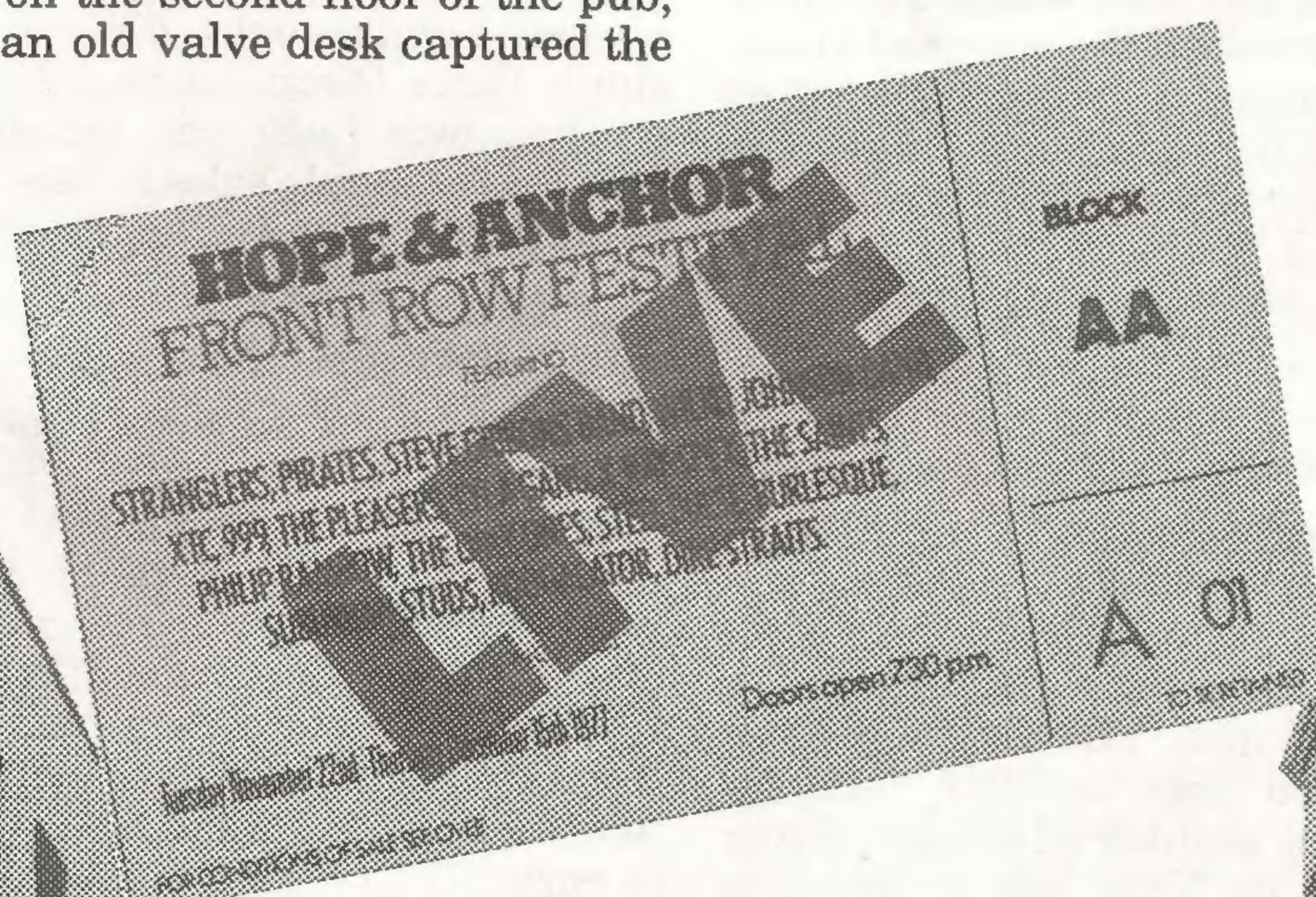


pub with some of the most exciting sounds around.

Of those who trod the illustrious boards of the Hope were The Tally Ho Originals, who had played at the first Hope & Anchor Festival in 1974, Kokomo, Frankie Millar, Joe Strummer's Five Star 101ers, Moon, Mickey Jupe, Supercharge, Graham Parker and Roogalator, who incidentally played at both the '75 and Front Row Festivals. Oh yes, everybody wanted to play at the Hope, it certainly was where it was at. Grainger and Robinson went on to build a tiny studio on the second floor of the pub, where an old valve desk captured the

hard rhythms from the cellar below. But this happy state of affairs was not to last, as Grainger and Robinson had a bit of a tiff, which resulted in the latter deciding to try his hand at management. Subsequently with no-one to work it, the studio was sold off to pay for the wide ranging plans Grainger had for turning the Hope into one of the most prestigious gigs in London.

By the end of 1975 it seemed that pub bands were very much in vogue. Suddenly every record company wanted a PB of their own, and this resulted in many bands, who had made their reputation at the Hope, turning their backs on the place. The general consensus was that a gig in Islington



would be a definite step backwards. Grainger started to take pot luck with the hundreds of hopefuls who contacted him every week in the hope of a gig, but history repeated itself and many of the new acts booked also deserted the ship when a recording contract was in the offing. By the summer of '76 Grainger was so desperate that he broke the first rule of London Landlords by beginning to book Punk acts. What started with five punters at a Stranglers gig grew into respectable houses as time went on, and the place was packed as in the old days. However, Grainger's jubilations were short lived, his finances were still out of control and despite last ditch efforts to save the Hope, Fred Grainger was a drowning man. He returned to his native Shoreham-on-Sea to ruminate over his mistakes.

But this is not the end of the Hope's tale. Under former Help Yourself supremo John Eichler, the legend survived to fight another day. So here we are in those halcyon days of November 1977, the time of the bin liner and bondage trews, and our story is just beginning...

The Front Row Festival was so called because 'everyone but everyone who goes to the Hope & Anchor ... is in the Front Row.' The acts who were to appear during the 19-day festival had all established their reputation at the London pub. It was essentially a festival for punters, not liggers or posers... 'the gigs are for the real punters who were in it at the start'. So let's take a gander at the line-up.

Day One

22nd November 1977 - The Stranglers

A band who had sizeably increased their reputation since playing to an audience of five at the Hope a year before. This lot had quite a reputation for aggro, having been banned from the Marquee after JJ had broken a window with his 'Doc Martin'. The media maintained that they were pally with a gaggle of armed security guards, which, coupled with bad press from the music scribblers, didn't make for very good vibes. In November 1977 the Stranglers had recently released *No More Heroes* LP, which had increased their popularity.

Day Two

23rd November - The Pirates

The Pirates were a vintage Rock'n'Roll band who had split up years before with the demise of leader Johnny Kidd. The remaining three, Mick Green, Johnny Spence and Frank Farley, had met up again for a one-off in late '76 where they found the old magic still sparkling away. The Pirates had enjoyed considerable success in London jamming away at the old numbers, plus a couple of new ones and 'the big time' seemed just around

the corner for these old boys of Rock'n'Roll.

Day Three

24th November - Shakin' Stevens

Apart from his appearance at the Hope, Mr Stevens, or Shakey to his mates, was about to visit America for a teddy boy/punk festival with the Heartbreakers. A headlining tour was also in the offing, playing major venues in the UK. A Front Row quote - 'Shakin' Stevens' isn't reviving Rock'n'Roll, he IS Rock'n'Roll. A far cry from *J J J Julie* and *Green Door*.

Day Four

25th November - Steel Pulse

New hope for young British Blacks... 'part of a new and very relevant black consciousness sweeping Britain'. A seven-piece reggae band from Brum who during 1977 were hoping to make reggae a force to be reckoned with - a band who were carving their own special direction.

Day Five

26th November - The Saints

An Aussie three-piece who migrated to England to get in on New Wave music. At home they were the Sex Pistols, and were rejected because they dismissed all the accepted ideas. They generated a certain amount of excitement through their single *I'm Stranded* and quickly followed it up with the LP *Erotic Neurotic*. In 1977 the Saints were gigging all over the place.

Day Six

27th November - The Tyla Gang

'...If you're looking for a real good sweaty time then the Tyla Gang are tailor made for you'. The Gang were headed by Sean Tyla, one time Ducks Deluxe frontman, and this four-piece boogie band had, in 1977, recently completed a number of support dates with Mink de Ville, not to mention securing a recording deal with Berserkley. It seemed then, six years ago, that Sean Tyla's Gang were about 'to get a whole lot bigger'.

Day Seven

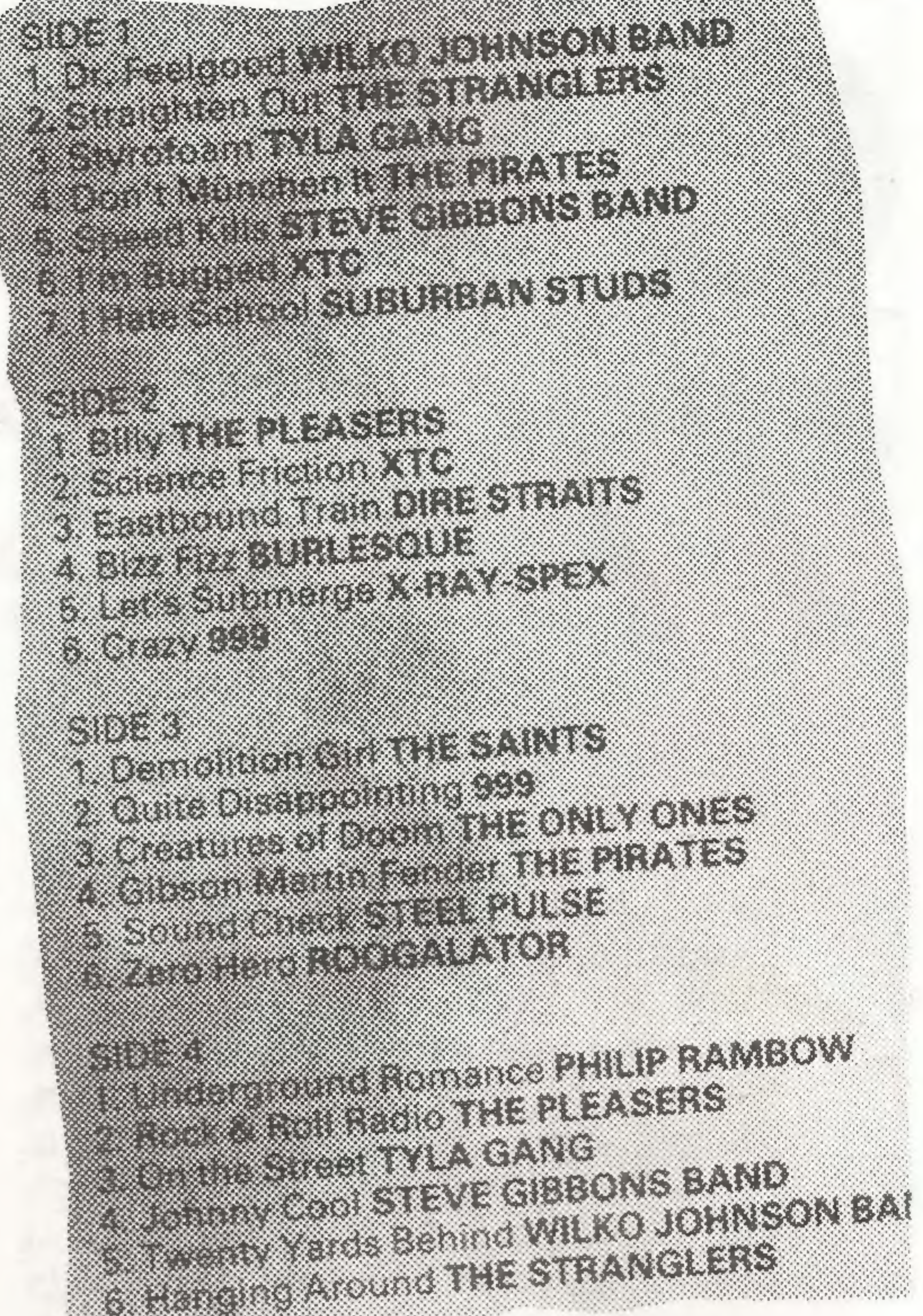
28th November - Rambow

Phil Rambow was yet another import from the Commonwealth, who had arrived in Mother England during 1973. He had gone on to form the shortlived but highly acclaimed Winkies, and with their demise returned to his native Canada. He came back to Britain in June 1977 and formed the four-piece Rambow, which included Mick Ronson on guitar. Rather an unknown quantity back in '77, it remained to be seen how they would fare.

Day Eight

29th November - 999

'...live they burn walls and ear drums'. A dynamic four-piece combo formed in late '76, 999 had been



gigging at the Hope for quite some time. Having played in and around various London pubs, 999 released a single *Quite Disappointing/I'm Alive* on their own LaBritain record label. Due to reasonable sales in late '77, the band signed with United Artists.

Day Nine

30th November - Burlesque

'...Burlesque supersede meaningless tags such as "punk", "jazz" ... they're a whole new style in their own right.' A pretty varied rabble this lot, Burlesque were said to cover a massive range of musical visual trends. A five-piece, three of whom hailed from Bromley, Burlesque's debut album *Acupuncture* was released on Arista in early '77 to critical acclaim. A second album, *Steel Appeal* had recently been released prior to the band's appearance at the Front Row.

Day Ten

1st December - John Otway

'...at the moment they seem to be doing very well.' John Otway and his pal Wild Willy Barrett had to be seen to be believed. The Aylesbury pair had made umpteen singles by the time they appeared at the Front Row, one of which had been produced by Pete Townshend and indeed was a collector's item. An album recorded during '77 had not been taken up by Track Records, so they decided to distribute it themselves - a gamble which paid off. Polydor were impressed by their initiative and were prompt to sign 'em up.

Day Eleven

2nd December - Roogalator

A band from Fred Grainger's day

who hadn't deserted the Hope. Old hands at the festival lark, Roogalator had seemed to have turned into one of the most consistent bands in the Smoke. Regular gigging throughout '77 had led to a deal with Virgin and a singles release *Love and the Little Girl*.

Day Twelve

3rd December - XTC

'...they all like pop ... paint ... The Monkees ... *All Along the Watch Tower* ... being attacked by numbers.' Previously known as the Helium Kids, XTC hailed from Swindon. A band thought to possess a style all of their own, due mainly to singer/guitarist Andy Partridge. The four-piece managed to secure a deal with Virgin Records shortly after arriving in London, which led to the release of a 12-inch EP.

'...Watch out for them.'

Day Thirteen

4th December - Plummet Airlines

'...a band under no pretensions.' A band which produced a sound in the best of pop's traditions, throughout '77 Plummet Airlines had been gigging all over town and had recently secured a long-term deal with State Records. The four-piece purposely kept away from the 'punk' label, but were unable to ignore the influences of the Sex Pistols and the Clash.

Day Fourteen

5th December - Tom Robinson

'...a very rosy future for Tom Robinson.' Another band to emerge from the London pub scene, Tom Robinson and his band earned a somewhat risqué reputation for themselves through their Rock against Racism stance and their defence of Gay Rights. A band which did not concede to the current 'punk' trends, TRB won many supporters in the media, and in '77 universal fame seemed assured.

Day Fifteen

6th December - Only Ones

For some reason The Only Ones did not warrant a mention in the Front Row programme. How odd!

Day Sixteen

7th December - Meal Ticket

'...Meal Ticket are hungry for success, and the way things have been going they won't be undernourished for long.' A six-piece combo who were thought to be rather unfashionable in late '77. Nevertheless a highly original outfit who had started on the pub scene two years before, they proved to all that there was a considerable market for their style of music, and before long were snapped up by Logo Records.

Day Seventeen

8th December - Wilko

'...The gig at the Hope is the one chance to see what will probably emerge as a unique and important band.' Wilko had been the guitarist with Dr Feelgood, and was greatly influenced by his all time hero, Pirate Mick Green, whose style was seen to be stamped on Wilko classics such as *Roxette* and *Back in the Night*. Surely Mr Johnson was the only pre-1976 guitarist who did not feel the need to bare his 'macho' chest and suggestively thrust his instrument into his groin. Early in '77 Wilko left the Feelgoods and his own four-piece combo was born. It was interesting to see if Wilko could hang onto his success without the help of his Feelgood mates.

Day Eighteen

9th December - Deke Leonard

Also no prolonged mention of this chappie.

Day Nineteen

10th December - X Ray Specs

'You're blind if you can't see X Ray Specs.' An unusual five-piece fronted by the luscious Poly Styrene, the Specs were formed in January

1977 and were soon performing to packed houses around London. Although supposedly a band straight from the 'punk' mould, the Specs' first single out on Virgin, *Oh Bondage up yours* was a direct piss-take on the whole Kings Road scene of that time. Something certainly different, the Specs' future seemed assured back in '77.

So there we have it - the line up of the Hope's Front Row Festival Nov/Dec 1977. Strange that while some have gone on to bigger and better things, others have totally changed direction, a few have stayed on roughly the same rung of the ladder, and others have faded into obscurity. So where are they now, these once household names? Still in the music biz in one form or another, or are they sitting at home bitter and disillusioned, reading this?

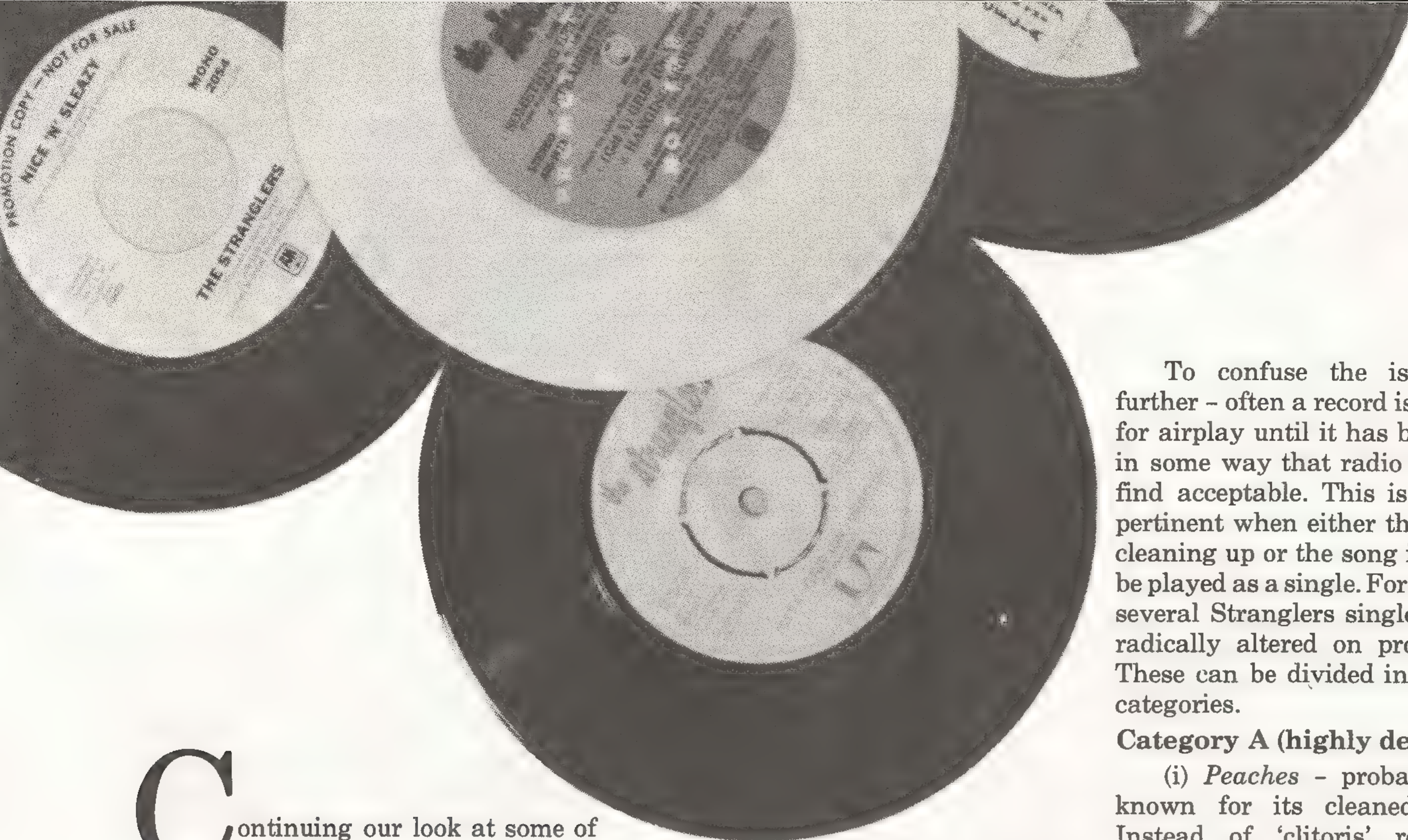
To find out the answer to these and many other fascinating questions, read the next issue, same time, same space.

Alison James

In view of the series of articles we are running on the Front Row Festival, and the enormous interest shown by our readers in the musical output of The Stranglers in 1977, we have decided to re-print the original Festival programme since, by a strange quirk of fate, the original artwork for the programme has remained in the possession of SIS since 1977. The programme is roughly 35" by 25", folding down to the size of *strangled*. One side is a wall poster with 1977 pics of many of the bands appearing at the Festival, including The Stranglers. The other side gives the programme for each day of the Festival with a write-up on each band. We hope that this re-print will go some small way towards satisfying the apparently insatiable demand from our readers for collector's items. See enclosed order form for further details.

A double live album (K66077) was issued from recordings made at the Festival. In view of the interest which these articles in *strangled* will arouse, we have checked the availability of the album with WEA, who state that they carry no stock and deleted the album over the last year. It may be that some record shops still hold a few copies. Happy hunting!

Editor



Continuing our look at some of the more interesting items in our featured rarities collection, it is worth noting here that we have only been mentioning products which cropped up in one specific collection. This is not necessarily an attempt to compile a comprehensive directory of rarities. However, *strangled* readers are invited to help by telling us if we have missed anything of interest. Following the response to Part One (record sleeves and mispressings) we have decided to extend this article to a third part in which we will feature anything new that is brought to our attention.

Promotional/Radioplay Rarities

A 'promo' - or as some record companies prefer to call them - 'demo record' is quite simply music business

terminology for a record that is specially packaged for promotional use only. Whenever a record is released (this applies to singles particularly) it is obviously up to the record company to ensure that it gets heard by the right people, such as radio presenters, and this is seen to by issuing them with a promo copy. Naturally, with such a limited distribution collectors like to get their hands on promos, especially when they differ in some way to standard releases. Usually the only difference is in the labelling; promos are stamped with large lettering on their labels purely for the convenience of DJ's and radio presenters so they can instantly tell which the A and B sides are. However this is not always the case.

To confuse the issue a little further - often a record is not suitable for airplay until it has been doctored in some way that radio stations will find acceptable. This is particularly pertinent when either the lyrics need cleaning up or the song is too long to be played as a single. For both reasons several Stranglers singles have been radically altered on promo records. These can be divided into four main categories.

Category A (highly desirable)

(i) *Peaches* - probably the best known for its cleaned up lyrics. Instead of 'clitoris' read 'bikini'; instead of 'Oh shit' read 'Oh no', and 'what a bummer' becomes 'what a summer'. Even with the offensive words removed the single was still banned from daytime airplay on Radio One. Ironically when Jimmy Savile played *Peaches* recently as a rave from the grave, he played the original uncensored version! (Cat. No. FREE 4).

(ii) *No More Heroes* - there are three promo versions of *No More Heroes*. The first is a double A-sided promo of *No More Heroes* backed with *In the Shadows*. The second features *No More Heroes* on a one-sided disc, but has the same catalogue number as the single. The third is a one-sided short version (Cat. No. FREE 8) on which the keyboard solo has been omitted.

(iii) *Nice 'N' Sleazy* - this is a US promo - interesting because it has *Sleazy* pressed on both sides of the record, in mono and in stereo. (see photo).

(iv) *Walk On By* - the UK radioplay version backed with *Old Codger* and *Tank*. It plays at 45 rpm and not 33 rpm as on standard release. Also, it is only 4 mins 24 secs long and misses out most of the keyboard solo.

(v) *Don't Bring Harry* - a two track demo (Cat. No. STR1 DJ) which features *Harry* backed with *Wired*. (*Crabs* and *In the Shadows* have been excluded).

(vi) *La Folie* - another sample of EMI madness. No wonder the single didn't do well when this badly edited short version (Cat. No. BP410DJ) was issued to radio stations. The second verse/chorus and middle 8 are missing from it.



Japanese test pressing of *Black and White* with press kit. Photograph: Peter Harding

RARITIES: PART TWO

By Chris Twomey & Nik

Promotional/Radioplay rarities, solo recordings, test pressings and Stranglers recordings

Category B

Some other United Artists/Liberty United collectables are: *Duchess*, *Nuclear Device*, *Bear Cage* and *Who Wants the World*. All versions of these songs remain unchanged but *Who Wants the World* is on the United Artists label instead of Liberty (which it was later released on).

Category C (Epic promos)

European Female was issued on a double-sided demo which had the normal version pressed on one side and a short version on the other. The short version has a duration of 3 mins 20 (as opposed to 4 mins 02) and has an introduction that is 10 seconds shorter than normal and plays the last chorus once instead of twice. *Midnight Summer Dream* remains the same apart from its labelling.

Category D (miscellaneous)

Promo copies of JJ's solo single *Freddie Laker* and both singles by Celia and the Mutations (*Mony Mony* and *You Better Believe Me*) are worth tracking down.

Does any one know of an existing demo of Hugh Cornwell's *White Room*?

Rare Solo Recordings

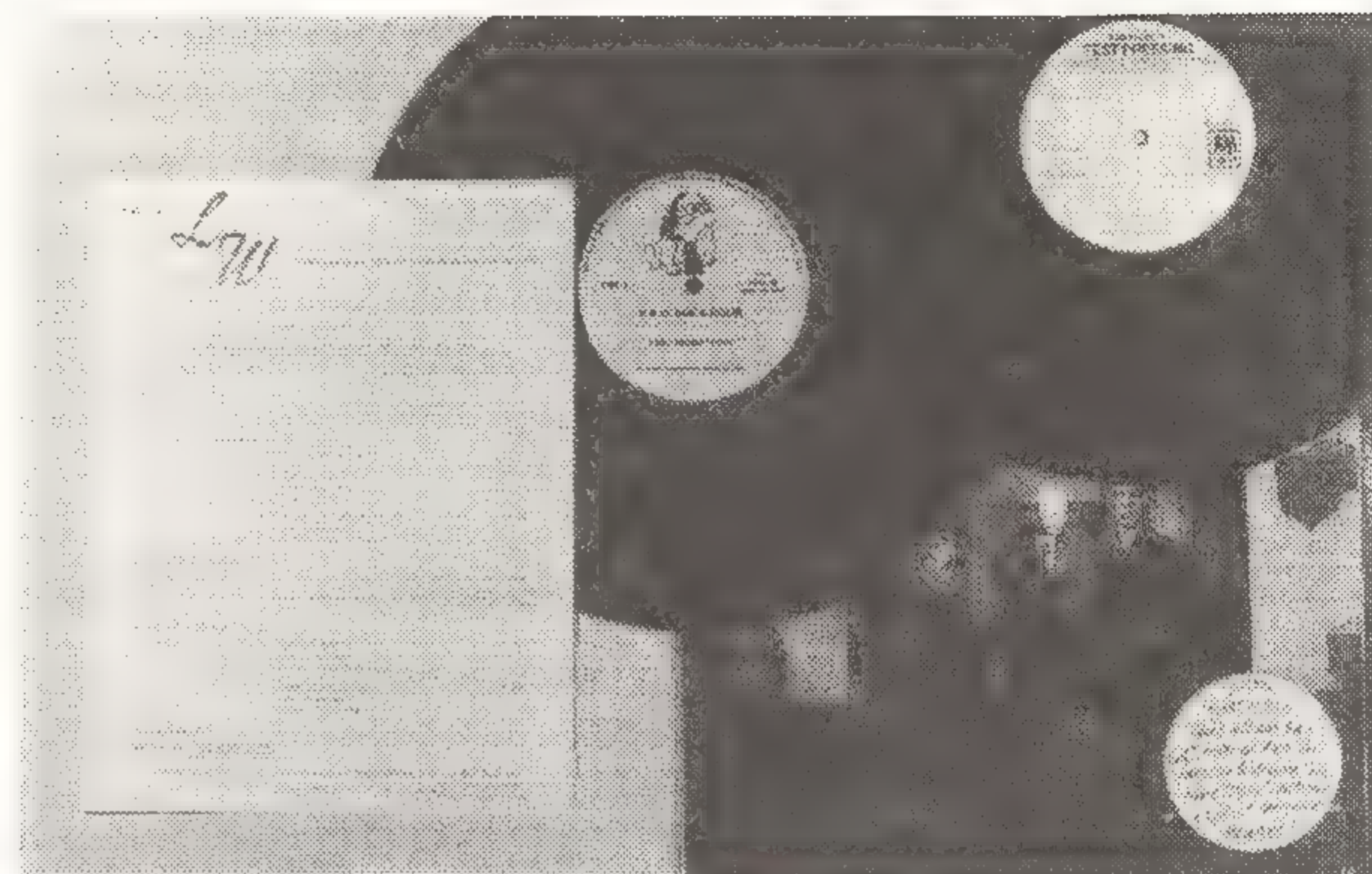
We have already made a passing mention of JJ's would-be second solo single in the first part of this article

with particular reference to its sleeve, but obviously the record itself is a rarity. The story behind *Girl From The Snow Country* is complex and confusing. Basically EMI released it without proper authority to do so, which prompted JJ to put a halt on its distribution. However, several copies of the single still managed to reach record dealers as imports from Holland and were subsequently snapped up by collectors. A few British copies also leaked out, but these are thought to be very scarce.

Girl From The Snow Country is in a similar vein to much of the material on *Euroman Cometh*, but arguably more commercial than anything on the album. Its B side features two tracks, *Ode to Joy* and *Do The European*, both of which were recorded live at Hemel Hempstead Pavilion on the *Euroman* tour.

Also partly written by JJ and featuring him on bass, is the second Celia and the Mutations single *You Better Believe Me*. This record is now very scarce as there weren't many copies pressed up.

A Hugh Cornwell/Robert Williams composition that was obviously kept over from the *Nosferatu* sessions has now appeared on Robert Williams' solo album *Late One Night* on the A&M label. The song is called *Grinding the Gears* and features Hugh as co-composer and on guitar and backing vocals. Surprisingly it is very unlike anything on *Nosferatu*. The album can be obtained as an American import.



Item (a): Bulldog Broadcasting Company - Recording of Stranglers live at the Ritz Club, New York.

Item (b): American test pressing of *Rattus Norvegicus* Photograph: Peter Harding

Test Pressings

Before a record can be put into mass production test pressings have to be made to sample the quality of the sound and the pressing machinery. Because they are not intended to be used except as samples, usually their presentation is very uninteresting with white labels and plain paper or cardboard sleeves. However, as there are generally so few test pressings made up they are always appealing to collectors (on average less than a dozen test pressings exist for each record).

Sometimes test pressings will appear with a different track order to the official release. Sometimes one may even appear with a different mix on one or two songs. As far as we know the only Stranglers test pressing that appears with a different mix is that of the *Meninblack* LP. On *Second Coming* Hugh sings the triple harmonies the whole way through the song, instead of building up on each new verse as on the official release. There is also more emphasis put on the bass in the mix.

Another interesting item is the *Nosferatu* test pressing, which comes in two separate one-sided discs.

Rare Stranglers Recordings

We take it for granted that everyone is aware of the existence of *Choosey Susie* and *Tomorrow Was The Hereafter* which are still available from SIS and are essentially rarities.

It is every collector's dream to come across a completely new song on a promo, test pressing or bootleg, but so far this hasn't happened. There are items available, though, which feature recordings of songs live which do not appear on any official releases. The best known of these is a bootleg called *London Ladies* which includes songs recorded at the London Roundhouse at the end of the *No More Heroes* tour.

Whilst the manufacturing of bootlegs cannot be condoned (since they are unofficial and deprive artists and record companies of royalties which are rightfully theirs) it would be pointless to pretend that they don't exist.

The *London Ladies* bootleg is currently in its third edition. The first edition was called *Live At The Roundhouse* and came in a plain sleeve with a pink paper insert. The second edition featured the same track listing with a glossy record sleeve (see photo) and the third edition comes in a white sleeve with a gold raven printed on the front. The track listing, exactly as printed on the back of the sleeve, is as follows:

Side One: *Dead Ringer**, *Sometimes*, *Dagenham Dave*, *Hangin' Around*, *Veins***, *Burning Up Time*.

Side Two: *Straiten Out (sic!)*, *East End Studs****, *Something Better*, *London Lady*, *Peaches*.

* Although on the record it was not printed on the sleeve

** Later became *Bitching*

*** Later became *I Feel Like a Wog*

Many of these songs are identical to the live recordings that appear on *X-Certs* as they were bootlegged from the same set of Roundhouse gigs. Some of the monologue in between songs is also the same. Although the record is widely sought after and is definitely worth a listen, it should be added that the recording quality is inferior to *X-Certs* which itself was rather duff at times. There are now reliable rumours that three new bootleg albums are on the way - all of which will include material that was recorded on the *Feline* tour. It remains to be seen whether or not these will just turn out to be another set of third rate live recordings.

We have kept the gem of the collection till last; there might be no more than two or three people in Britain that own a copy. Perhaps you know better? The item in question is simply known as the *BBC Rock Hour Transcription Disc No. 148* and comes from the USA. The use of the initials BBC is deliberately misleading for it refers not to the dearly revered British institution, but an American commercial radio network called the *Bulldog Broadcasting Company*. The record has a duration of 53 mins 42 secs and includes 10 songs recorded

live at the Ritz Club, New York in 1980 (incidentally it was immediately after this gig that the band had all their equipment stolen).

It comes in a plain white cardboard sleeve, with a typed insert listing each song, its duration and advertisement breaks (see photo). It is not a bootleg but a legitimate vinyl transcription of a radio rock show in its entirety; presenters, audience participation, irritating ads and all. 'You're soundin' good tonight', someone in the crowd can be heard shouting at one point. 'So are you' replies Hugh.

Sadly, if the band were sounding good on the night, it doesn't come across on the record very well, for the sound is rather dirty and unclear most of the time. However, it's interesting to hear a foreign live recording for a change and the disc captures the atmosphere amongst the enthusiastic American audience admirably. Certainly, its owner seems to think so and copies of the record will now fetch over £100.

Here is a full track listing:

Side One: Introduction by presenter, *Hallow To Our Men*, *I Feel Like A Wog*, *Toiler On The Sea*, Ad break: Scotch cassettes and Heath candy bars, *Hanging Around*, *Down in the Sewer*.

Side Two: *Who Wants the World*, *Tank*, *Nuclear Device*, Ad break: same as before, *Genetix*, *The Raven*, Closing words from presenter.

In Part 3: Your Comments and Discoveries

Nik has since sent us details of these recent Japanese and US imports:

From Japan:

The Great Lost Stranglers Album

K28P 321 (Liberty)

Side 1 - *Choosey Susie*, *Peasant* (live), *Go Buddy Go*, *Straighten Out*, *5 Minutes*, *Rok it to the Moon*, *Shut Up*
Side 2 - *Walk on By*, *Tits*, *Mean to Me*, *Old Codger*, *Fools Rush Out*, *Yellowcake*, *Sverige*

The Great Lost Stranglers Album Continued K28P 322 (Liberty)

Side 1 - *Don't Bring Harry* (French), *In the Shadows* (live), *Bear Cage*, *Bear Cage* (long version), *Shah Shah A Go Go*, *Who Wants the World*

Side 2 - *The Meninblack* (waiting for 'em), *Top Secret*, *Maninwhite*, *Vietnamerica*, *Love 30*, *Strange Little Girl*, *Cruel Garden*

Famous Numbers K28P 333 (Liberty)

Side 1 - *No More Heroes*, *Sometimes*, *Grip*, *Nice 'n Sleazy*, *Something Better Change*, *Nuclear Device*, *In the Shadows*

Side 2 - *Waltzinblack*, *Golden Brown*, *Strange Little Girl*, *Thrown Away*, *Duchess*, *Outside Tokyo*, *Don't Bring Harry*, *La Folie*

From the US:

12" single *Midnight Summer Dream* (10.36)/*Paradise* (EPIC 49.03564)

Feline BFE 38542 (EPIC)

Side 1 - *Midnight Summer Dream*, *It's a Small World*, *Ships that pass in the Night*, *The European Female* (In Celebration of), *Golden Brown*

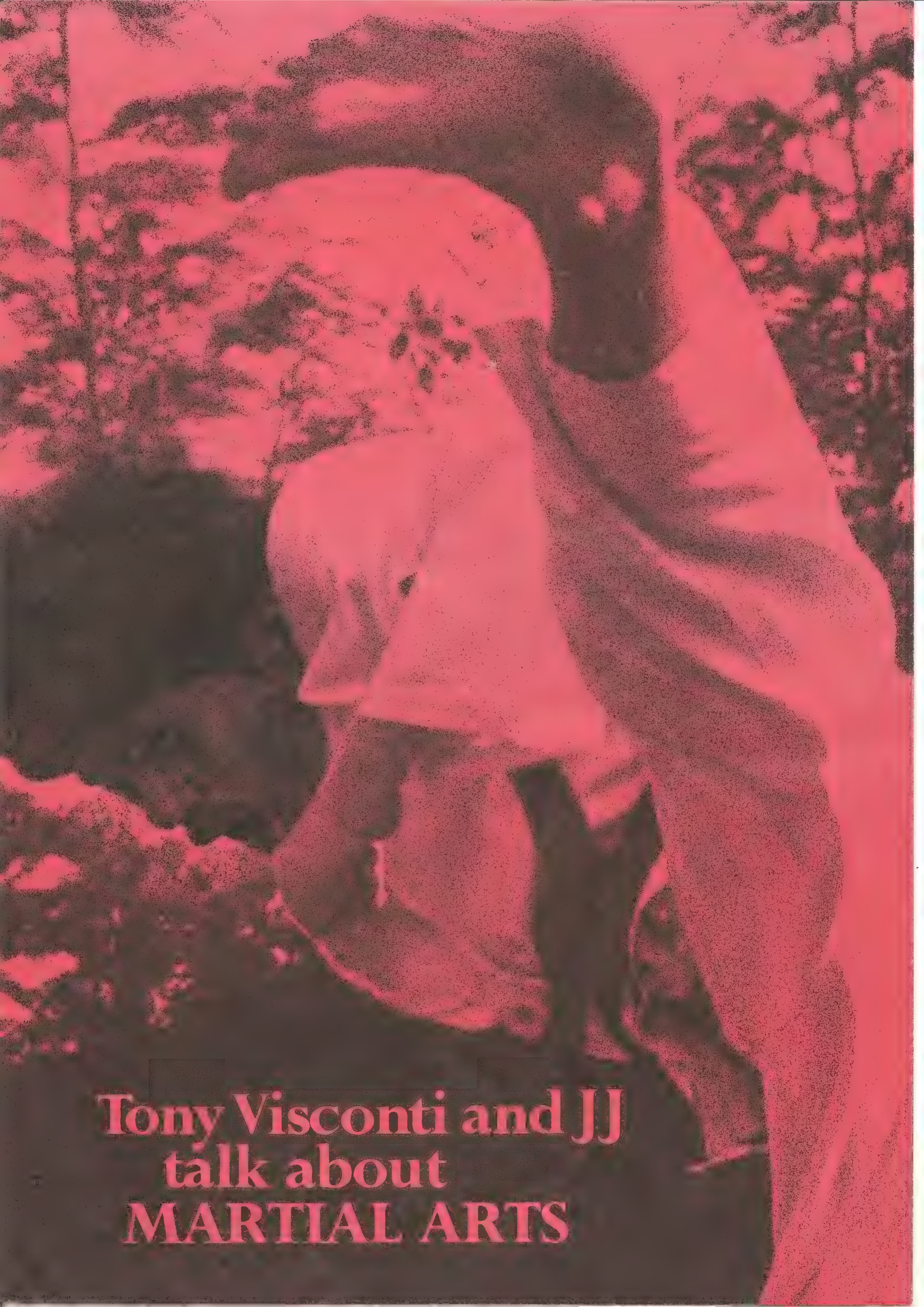
Side 2 - *Let's Tango in Paris*, *Paradise*, *All Roads Lead to Rome*, *Blue Sister*, *Never Say Goodbye*

The US *Midnight Summer Dream* doesn't come in a pic sleeve. The *Feline* sleeve is the same as the UK version except that the panther has been given fangs. Nik tells us that his Stranglers collection has now reached 207 records!

Editor



London Ladies Bootleg Album. Unofficial live album now in its third edition. Contains two tracks *Veins* and *East End Studs*, otherwise known as *Bitching* and *I feel like a wog!*



Tony Visconti and JJ
talk about
MARTIAL ARTS



JJ: Before we met you my impression of you was that you would be a fat little glam-rock 'Itie' and I was most disappointed when we met you. You ride a motorbike?

TV: Yes

JJ: You train in the martial arts and you play bass - roughly the things I do.

TV: Right, we're very much alike, aren't we?

JJ: What motorbike have you got?

TV: BMW R65

JJ: That's the 650?

TV: Yes, the 650.

JJ: The point of this article is to have a little talk on the martial arts. I know for a fact that a lot of people who are into The Stranglers are also into the martial arts or have got into martial arts recently. Could you start off by just telling me how you got into it?

TV: I started training when I was 17 - I'm now 38.

JJ: I must say that Tony is a very youthful looking bloke. Greying a bit but very youthful.

TV: I started martial arts training in a style called Moo Duk Kwan in New York City which was basically a Taekwondo school. My instructor was Min Pai. I continued studying constantly about 3 days a week at the Dojo or the Kwan.

JJ: How many hours a day was that?

TV: That's about 3 hours a day at the Dojo 3 times a week. Sometimes we would have long sessions at the weekend - a Gashaku and I did that for about 3 years.

JJ: Was that before you got involved with music?

TV: No, I started music a lot earlier. I began studying guitar at 11 formally with a teacher. I realised that my life lacked any kind of physical activity whatsoever. I got out of P.T. at school as a result of my heavy music programme and, at the age of 17, I was a worn-out old teenager. I grew up in a very tough neighbourhood of New York and a bit of self-defence would have come in handy. That's the way I saw it.

JJ: How long did you do Taekwando?

TV: 3 years.

JJ: What did you like mainly about Taekwando? It specialises on leg work.

TV: Well, at the time I didn't know I

was doing Taekwondo. Like most people I wanted to do an Oriental martial art; I wanted to do Karate, but most people walk into a Dojo and don't know what they're studying, what the style is or if it's better than another school. They don't know most things about their teachers. I realise on reflection that what I did like about Taekwondo were the leg techniques and very, very fast sparring, and my teacher especially pointed the way immediately. I was very lucky to have a good teacher first time around because besides being a Sensei he was an artist as well. He painted and he had no callouses whatsoever on his hands. He was trained in Korea (he was Korean) and at the gradings he would demonstrate breaking wood. He could easily go through 3 or 4 pieces of wood with no visible marks on his hands. He was obviously incorporating some internal technique which I never learned under him to enable him to do this.

JJ: Breathing techniques?

TV: Breathing and weighting.

JJ: What do you mean by weighting?

TV: Balance. We can get into that later, but he told me that in the old days there was a need for a peasant to bust through the armour of a Samurai and, therefore, in the old days callous training was necessary, but nowadays, obviously, you don't have to break through some Samurai's armour. He says hitting a guy hard enough without callouses will knock him down anyway.

JJ: Did you move on to there through choice or location?

TV: Only location. As I said, I thought I was studying Karate. After about a year it was obvious that I was studying a Korean form of Karate. I learned all the Pinans or Heimans - the first 8 forms. It's the same Katas with Korean names but with slight variations.

JJ: That's funny, because the first thing I wanted to do was Karate and in fact it was Taekwondo. It was from a Malaysian student and Malaysia, I believe, is the second largest Taekwondo affiliation outside of Korea.

TV: Basically, I stopped studying Taekwondo because of my increased involvement in my musical career. It was getting increasingly hard as I approached my first Dan test. I made it up to the equivalent of the first Kyu and then you have that long wait I



Photograph: Anna von Stern

think every good Dojo gives you. The teacher wants to know whether it's even worth grading you.

JJ: About a year at least.

TV: That's exactly what I got. It was just a standstill.

JJ: Were you taking classes?

TV: No, not by myself, but assisting. I got up to that level, then I drifted away and my teacher sort of knew it and then about a year later I came over to England: my music career was just blossoming out. I was asked to come over to England to produce records. I kept up my training, I kept my Gi (training costume). I came over here and met a few Karate people, no Taekwondo people, originally, I couldn't find them. Anyway, when I did get back to martial arts was when I met Terry Dukes. I studied his Mushindo style for a good 3 years. I made slower progress, he's a more exacting Sensei. In some respects I think everyone knows he's a very peculiar type of Sensei; he's in a class of his own, but I enjoyed training under him. I learned a lot of different techniques, a totally different style to Taekwondo which is based on Okinawan Karate. It's very low and strong stances which typify a lot of Southern Chinese styles which is where Okinawan Karate comes from.

JJ: Do they call those harder styles?

TV: We can get onto that later. Personally, all Karate-type styles, non-Chinese styles, are essentially hard. There are some that are harder than others but essentially they are all hard styles. Some styles are lower and harder, and some styles are higher and faster - Kyokushinkai is higher.

JJ: Kyokushinkai is what I've done, mainly in the past few years, and that's not reputed for being a particularly fast style. It concentrates a lot on Kumite (sparring) from day one, which is totally opposite to Shotokan, for instance, which is another traditional strong style but they let you get to Kumite only from brown belt onwards. What's the next style you did?

TV: Terry Dukes was my Sensei for 3 years and then I dropped out again for a few years, meanwhile doing my training at all times, carrying on. I learnt some weaponry from Terry and I got back into it about 6 years ago when I met a Wingchun teacher, not Victor Kan, another Wingchun teacher, definitely not as high-graded as Victor Kan, but we became friends and I got private tuition from him, and actually had a secret club going on down here at Good Earth Studios* for about 2 years and we had a lot of Chinese people down here doing Wingchun daily, which made me go out and buy the kick bag and the Wingchun wooden dummy.

JJ: Do you think that having a kick bag is essential for training on your own?

TV: Certainly, any device. All the Oriental devices for training are very cunning. Of course, they use them in the absence of a partner. Obviously, it's ideal to kick a person around but, for compassionate reasons, you don't want to kick another human being around, so you have to use training devices.

JJ: In Kyokushinkai they find it essential to have people to kick around, it's one of the aspects of Kyokushinkai that puts a lot of people off. They don't encourage people, they don't go through that psychological encouraging of people to give them confidence. They try to make you lose your confidence straightaway it seems. From a beginners' class you will find after one week that the majority have left because they force ... it's just a different attitude. It's not one that encourages fairly weak-minded Western people, because I think that Western people tend to take the

"A little kitten, when cornered, turns into a terror against a larger animal..."

easy route out. So you've done Wingchun, which is basically a Kung Fu?

TV: Well, here is where I changed over. I realised, mainly through reading and practical experience, that all Karate styles basically fall into a broad category of being a very hard, physically-committed style.

JJ: Would you say that Karate is much more macho?

TV: Yep, much more macho style, all of it. I don't think women fare very well because Karate is basically a physical strength-building style. You find, like yourself, most people who are very good at it are also very muscular and very, very fit and I find that the techniques in Karate only work when you are in a state of excellent fitness. You would be very hard put to do a high roundhouse kick, a Mawashigeri, if you haven't trained for 3 months, then a Mawashigeri might not even knock out a fly! It needs 100 a day to make that particular kick effective.

JJ: I agree with you. The older I'm getting the more I realise that Karate relies ... I'm at an intermediate stage ... I've got my first Dan but I can't keep it up at that stage now. I'm not at that standard now because that would involve training 3 or 4 times a week. It also involves staying out of the lifestyle that one leads if you're in

a band. Also, something that has stuck in my mind when we first talked about it was that you said that in Wingchun they never raise the leg higher than the waist. The older one gets, the less one is prone to extravagant physical displays, and Karate does rely on that kind of extrovertness, that kind of exaggerated physical movement which you definitely had me thinking about over the disadvantages of Karate compared to something which can be as effective but without using extravagant styles. So maybe you could remember that conversation?

TV: I remember it clearly because the same thing obviously happened to me. I found, after a period of not training, my favourite techniques were always my original Taekwondo techniques. I loved to do the high crescent kicks, inside and outside crescent kicks. They are nice and take people by surprise. In any kind of Kumite they're very effective because you kick just above the block in a little circle but, if you don't train every day, they don't work. So when I came to Wingchun I found it has got this built-in success zone because Wingchun was invented by a woman who realised the futility of competing with a man on the same level. A man could do all these fancy kicks well because his leg was longer and he was physically stronger and the woman couldn't compete with him on that level. The nun Ng Mui studied for many years the way men fight, and found a style to defeat men because she couldn't compete on their level; it was based on the crane and the snake. She trained her young novice Wingchun[•] who brought it to a finer degree. So you have a soft and a hard style: soft because you don't do those low strong styles, so you do a very relaxed stance until the moment to strike and then you get very hard for that brief instance, then you go soft again. There are a lot of ingenious techniques in Wingchun that don't exist in any Japanese or Korean martial art to my knowledge.

JJ: Interesting. There doesn't seem to be much concentration on stamina or muscular strength?

TV: No, because a woman doesn't have that stamina or strength over a man, so she relies on a completely different set of principles and one is the way a little kitten, when cornered, turns into a terror against a larger animal, and what Wingchun usually does, instead of retreating from a vicious attack, is that it goes in towards the attacker.

JJ: That pre-supposes that they have to be as fast as the attacker. They have to be able to time and block the attack just by moving in. In Karate they train the long

* where Tony mixed the 'La Folie' album - Ed • Wingchun means Eternal Spring in English - Ed

way but I've never seen anyone using training techniques in Kumite, nor even Shotokan which is the longest one.

TV: Yes, this is true but more and more dependence is on, for instance, the legs. The legs are really important in Kumite, keeping the person at ... You'll find a lot more kicking goes on than short, fast arm techniques. Various styles differ but in Wingchun, instead of retreating, it eliminates by-passes. You often don't need to block because Wingchun looks for an opening to go straight in. The block and the strike are usually simultaneous and the aggressor has never really encountered someone charging him, he's used to people backing away from him, giving him more length to use his longer techniques. Usually, one finds in other martial arts that they take a backstance, receive the blow on a blocking area and then charge.

JJ: Even in karate there are big distinctions in philosophy. That's why you have so many different styles of Karate and Kung Fu, which are basically passed down from family fighting, but some styles like Wadoryu concentrate on lots of fast punches, whereas Kyokushinkai believes in the one knock-out punch.

TV: I've seen Wadoryu people fight. That is the closest to the Wingchun technique.

JJ: It's probably the softest Japanese style I know of.

TV: Yes, there's a technique in Wingchun call Chungchoi which means reverse punching...

JJ: ... as opposed to the Gyakatsuki punch because the Gyaku is from behind.

TV: No, the Wingchun punch and Chungchoi are delivered from a space of 6 inches: a flurry of punches delivered well in front of the body. Simultaneous blocks and blows. It's very, very hard to defend against, but the punches don't have the strength of a punch from the hip but they have the plus that they are constantly coming at the opponent. You can see that Wingchun people have a clever training device and a good Wingchun exponent does about 2,000 of them a day.

JJ: I was just going to ask you. Surely you need some kind of muscle development for that sharp, snappy punch.

TV: Yeah, we do about 2,000 a day. So in actual combat situation you might have to do a flurry of about 60 to 100 to down your opponent.

JJ: So you have to develop stamina for that.

TV: However, it takes a lot less strength than long kicking and long punching.

JJ: You mentioned earlier that Ng

Mui based it on the crane and the snake. How exactly? Did she study the movements of the animals, their attacking movements?

TV: Yes, Ng Mui was one of the 5 clergy that escaped the burning of the Southern Shaolin temple and she was well versed in all the Shaolin styles from which, of course, Karate is derived. The Shaolin animal styles: the tiger, the snake, the crane, the dragon...

JJ: They actually studied the animals?

TV: Yes, they studied the movements of animals in nature.

JJ: The way they attack their opponents?

TV: Yeah, in Wingchun you have mainly the crane as the blocking techniques done with the crane's wing, and the striking techniques done with the snake's head, but some of the blocking techniques are done with the snake's neck.

JJ: Are these mainly open-hand techniques?

TV: Yes, eventually all techniques in Wingchun are open-handed. It's only in the first 2 years that you concentrate on fist techniques which eventually you drop out. Because Wingchun believes in such economy, they think you're wasting time by even closing your hands. They say, "Keep your hands open all the time" - the block and the strike are simultaneous. It takes time to block open-handed and close the fist; it takes too much time. That's how Wingchun gets the timing down to a millisecond.

JJ: It's often been argued that in Karate they always stress that the power comes from the hips and people who realise a bit more about it realise that Ki energy is concentrated at the base of the spine, in the stomach or whatever that area is called. Now, I've often heard it discussed that women should be potentially better at Karate than men because they have a stronger hip region and most of the power in martial arts comes from the hips, even a punch relies on a lot of locking from the hips.

TV: All the Oriental martial arts have the common belief that true power or Ki (Japanese) or Chi (in Chinese) comes from an area below the waist. This area is a point of great dispute. Women, by having larger hips and all that, you might say, are more built for combat, but in actual fact what does happen is that most martial arts concentrate on pure brutal physical strength. For instance, you rarely find in Karate someone under third Dan using anything but physical strength. There is a higher psychic strength in Chinese and Japanese martial arts - the Tan-

Tien in Chinese, a point 2 inches below the navel. The Tan-Tien is not only a point of internal strength but also where the ancient Chinese philosophers believed that the mind dwelt. They didn't believe that the mind is in the brain, as modern scientists believe, they believed that the mind was in the abdomen.

JJ: I don't know if you've either

"You keep fit, you meditate, you learn how to defend yourself all in one go. T'ai Chi does all three..."

heard, read or seen recently that they've discovered people whose brains, when scanned, hardly exist, yet they've got degrees and they function very adequately. In fact, they're above average IQ, but scanned, their brains don't exist. There's a lot of water there so in logistic terms they've hardly got any brain yet they can do everything that other people can do, so recently they've had to re-think.

TV: I know, where does the mind actually exist? This argument went back to the ancient Greeks. Probably someone at the end of the day will discover that the mind exists in every cell of the body, but for practical purposes I think the Orientals have the right idea; placing the mind right at the centre of the body, where Tan-Tien is just about located.

JJ: Is that also the centre of gravity?

TV: It happens to be, yes, it's the logical area. A lot more happens there than in the rest of the body. Like, if you put the mind in the head it's just totally off-balance. As I said, hardly anyone under third Dan is tapping that wonderful source of internal strength. They're using their muscles and they're using their bodies, and women are often discouraged. They don't study. Rarely do you see a woman who is a first Dan.

JJ: There are lower standards for women anyway.

TV: Yes, there are, but because so much emphasis is placed on the external muscle system, and, cunning as it is, it's not the ultimate in martial arts. So women drop out. They get discouraged, but there have been many women in history and many today who have stuck it out to the end and become supreme at martial arts. Most of them are of the Chinese schools, the internal schools like T'ai Chi and Pakua and Hsing-I. There are 3 major internal schools of boxing in China where a woman can do anything a man can do just as well, but it takes easily 10 years of training to break into that territory. Well, not to break in, but to be very proficient. You could

break in a lot earlier than 10 years, but to be proficient, to stand there confidently, very peaceful, very calm and, like Ushiba in Aikido, to fling out all these big muscle men around the Dojo takes a lot of confidence.

JJ: I was going to mention that Wingchun, as described by you, seems to summon up much more internal strength, a quasi-mystical element, that seems to be lacking in most modern approaches to martial arts, the most notable exception being Aikido. I believe that in Aikido there's not one attacking movement - you can't attack. You can't be the aggressor in Aikido. You have to be attacked and you can only retaliate according to the amount of energy used in the attack. I believe that it relies on the energy and momentum of the aggression for its defence and for its sufficiency.

TV: It does. Obviously, by virtue of what you just said, Aikido also emphasises the spiritual aspect. In other words, if you were trained to the point where you can't even bring in your martial arts training until you are actually physically attacked, then how could you possibly become an aggressor?

JJ: Exactly.

TV: The end result of martial arts is to feel the spiritual development more than the physical development.

JJ: Certainly, in the higher grades of Karate, you start getting a hint that Karate is probably the lowest form of sophisticated fighting. In other words, it's the least subtle form of fighting, but certainly in higher grades they claim that your aggression can be telegraphed. Even in higher grades of Karate they sometimes say that you must have very long Gi (trousers), so that you can't see the 2 little bones there starting to move. But that to me is no way as subtle as being able to feel the energy of the aggressor and, I believe, although I haven't experienced it, that it is correct.

TV: It is.

JJ: And Karate seems to work on the lowest common denominator of psychic power. Obviously, you do spend a lot of energy training, musculation, but at a certain age you can't rely so much on your body and yet your spirit, wherever that is, should be just as fresh as anything, in fact, more developed, fresher than when you were younger. That's something which doesn't deteriorate, which shouldn't do anyway. But now coming back to Wingchun, it seems to be further advanced in that spiritual aspect, that elec-

trical feeling between 2 fighters.

TV: A major difference between the 2 systems of fighting (Wingchun and other Chinese styles) is that Wingchun is on the border between being internal and external.

JJ: Internal? You mean more spiritual, external, what?

TV: There are styles of Chinese like T'ai Chi and Pakua that are totally internal. There is no overt physical display of energy and yet it's possibly more effective than the external physical styles.

JJ: I was going to come on to that now.

TV: But let me just say that a key point to this is that, whereas Karate seems to train people, it's like the infantry, it's like when you study Karate you're in the army and you have a drill sergeant who is turning you out to be carbon copies of one simple ideal. It's effective, and it's strong and, to other untrained people, you are an absolute warrior. T'ai Chi and Wingchun are like going to some kind of a strange ballet class.

JJ: Or the SAS, if I can use the analogy.

TV: Studying T'ai Chi is like going to ballet class inside a church. It's a totally different concept of fighting.

JJ: Well, you know that Master Oyama, who was my teacher in Japan and founded Kyokushinkai, is noted for having killed bulls. He reckons that all forms of martial arts are just ballet dancing apart for Kyokushinkai which has gone totally the opposite way, total brutishness. Obviously, in the higher echelons anywhere, you start getting into the realms of subtlety and that higher spiritual awareness, but certainly in basics it's down to the more hurt you get the better it is for you. That's their attitude.

TV: A major difference is that whereas you're trained in this drill, sergeantmaster's fashion in Karate, in Chinese martial arts there's more compassion, more humour and more

touching; essentially, more touching of each other. I was introduced in Wingchun to a form of training called 'Sticking Hands'. You have to stand very close to your opponent and feel his energy. I think Bruce Lee was famous in saying that 'a human being is not a piece of wood'. Your opponent is a living, breathing thing with a mind and the mind is the most cunning weapon there is, and, immediately in Wingchun, instead of facing someone from a distance and regarding him as a target, you have much more respect for your opponent. You see your opponent as another form of you, and he thinks, and he eats and he's got a girlfriend. So you touch him. You have respect for his Chi. You want to see what he does with it. You give him your best shot with your Chi. You show him it's done at a closer range with more compassion. When I started T'ai Chi I didn't realise how far I could go with this. T'ai Chi is so unaggressive - it's almost giddiness.

JJ: That's something I wanted to lead on to.

TV: Yes, but mainly it's the touching. You're touching each other. You're in closer contact. You understand that you are a target. Your opponent, your target, is your brother. It's a funny way of thinking about fighting!

JJ: Yeah, but also the Japanese attitude to things is much more, in some respects, unsubtle than Chinese ones: it's more straight lines. In Karate there are straighter lines than in Chinese. I believe that the Chinese use attitudes that are much more circular but, also, Karate is done much more on a points system. If you're a good boy, you get points. It seems to lack compassion. You mentioned the other day that you've taken up T'ai Chi which is most interesting because I know a lot of Japanese masters have studied it because they're intrigued by it. Now T'ai Chi, as far as I was concerned, was originally based on fighting movements



Photograph: Anna von Stern



and martial movements but had become a form of exercise. I think most people are aware that it is a form of exercise done by Chinese people every morning but you mentioned the fact that it can still be used as a martial art.

TV: No-one knows exactly how T'ai Chi began. It's like the original 18 movements of Bodhidharma which are the origins of Karate. He was a monk who came from India who had 18 movements just to train emaciated monks. T'ai Chi had a similar beginning with a Taoist monk or priest. We're stupid in the West, we go to study meditation in our church, we go to see our priest for meditation and prayer and then we go to a gymnasium to keep fit and lift weights, and then we go to a boxing class to learn how to defend ourselves. The Chinese or Orientals are much more practical. They always form systems that provide all 3 services in one. You keep fit, you meditate, you learn how to defend yourself all in one go. All 3 should be balanced. T'ai Chi, to the best of my knowledge, does all 3 things in a perfect blend. You see all the old people do it in the park in the morning, but, under these techniques, are very cunning strategies of self-defence and attack. They are all there.

JJ: Could you just briefly outline for the uninitiated what T'ai Chi is basically about?

TV: Well, in the short form, you're given a set of some 38 postures that are repeated - that brings in a total of 108 movements in the short form. You're given these postures and you practise them slowly. They're so complicated that you have to think of nothing else but doing these postures. You have to keep them even. You can't do them in a jerky fashion. One posture must flow into another.

JJ: Therefore, is there any muscular dynamics involved?

TV: No, as soon as you start straining, you're doing it wrong, because what you are training is not the muscles but the mind. The mind does the lot. It's a different concept. When you want to punch somebody in the face there's a big difference between telling yourself, 'I'm going to punch that person in the face with my fist', and, the other way, the T'ai Chi way which is, 'I'm going to punch that person in the face with my mind'. Your fist happens to be the nearest

handy tool so that's the thing that does it, but the T'ai Chi way of thinking doesn't even think of the fist - it happens because, if you were to think of the fist, you'd waste too much time.

JJ: Don't you think that someone highly trained in any martial art will react in that same way though?

TV: Yes, that's true, but they go about it in a different way and it's a different route. Probably, at the end of the day, they're thinking in the same way but the T'ai Chi person has no sore muscles. The techniques that he's trained for are very natural ones that don't require any stretching or any strength or any calloused knuckles. He's got a set of techniques that are very natural for the body, like the way a baby walks.

JJ: Now you've learnt the first form in T'ai Chi, how far can you progress? Ad infinitum? Is there a goal to reach?

TV: The goal in T'ai Chi is very high-faluting. I've read it in books, and I was told by a teacher, that the goal in T'ai Chi is to stop doing T'ai Chi!! At the end of the day you get the ability to use your internal strength for every simple chore you have to do, from waking to going to bed, to eating, to defending yourself. Once you can use the internal energy for all that, you can drop doing the forms. You can stop training.

JJ: It sounds like a very Zen attitude.

TV: Yes, it is. The Chinese equivalent to Zen is Taoism. It's the natural indigenous Chinese answer to Zen. Zen is, of course, Indian. It was adopted by the Japanese.

JJ: It's like 'it must be doing you good if it hurts you.'

TV: It's similar. The philosophies are the same, but in between you have to learn a hell of a lot of techniques, a lot of forms and you have to have a lot of mental discipline.

JJ: I was only aware of one form of T'ai Chi - the 108 movements.

TV: No, that's the short form. There's a long form. Then there is a form which is rarely spoken of but it's mainly offensive movements. It's called Ta Lu. Then there's the T'ai Chi stick, the equivalent of Bojitsu, and there's T'ai Chi sword and they are all based on the original T'ai Chi form movements, which is calm breathing, soft circular movements and single weighting. Never be caught with weight on 2 legs at the same time. Always have all the weight on one leg or the other.

JJ: That's interesting because I noticed in Taekwondo they used a lot of offensive forms on one leg but I found a good Karate fighter will use that to his advantage, using Ashi-Barai - leg sweepings.

TV: Believe it or not, it's more solid to be on one pillar and have all your

weight on one leg.

JJ: How do they justify that?

TV: When your weight is on 2 legs, a straight line can be drawn between them. Your balance is vulnerable along this wide distance and you could be pushed over quite easily. When your weight is on one leg, you are concentrating your 'centre' or 'root' in the middle of a circle. Your mind is rooted there too. Your opponent finds it much harder to push you off balance as you deftly guide them around your circle. Of course, you always have the option of changing your weight and concentration to the other leg and making a new circle. It's an abstract concept which I do not know much about. I want to tell you right now that I do not represent the T'ai Chi exponent. I'm simply learning it and I believe in it. I've seen the advanced students and my teacher do very good things with it that have impressed me.

JJ: Are you impressed by the display of Ki energy?

TV: Yes. What I am impressed by is that you don't have to train like an athlete every day to make these techniques work. These techniques will get better as you grow older, because the more physically weak you become, the less emphasis there is on physical strength, and the stronger your mind will grow by practising T'ai Chi. If it is the mind that does the fighting, a stronger mind will beat a weaker mind.

JJ: But, of course, you know in our Western society, 'a healthy body is a healthy mind'; they can never separate the two, but I've always been of the opinion that whereas the body can rot at different speeds and rates for different people, depending on how they look after themselves, the mind should become more and more honed, but, unfortunately, you just see around us dodderly old people who are getting pretty senile as well, but you are convinced that you can separate the two?

TV: Oh no, you combine the two. I think the training begins with the mind. I think that when the mind is healthy the mind is at peace. As I said, the 38 postures take a lot of concentration. The mind is actually disciplined by concentrating on the actual postures. The more relaxed the mind is, the more it will feed the body nourishment. I think the training of the mind comes first.

JJ: And you can train the mind through a limited physical training?

TV: The body is the antenna to all mental input as well as the ears, nose and eyes. Common sense thinking is input as well. Now, what were we talking about...?



Strange Chains

Dear strangled

I've been meaning to write this letter since reading JJ's *Strange Chain of Events* article in *strangled* Vol II No. 6, then Stephen Collins' letter on *Presidential Connections* in the excellent No. 13 reminded me again of the most incredible and little known series of coincidences I've ever heard of.

This concerns the assassinations of the US Presidents Abraham Lincoln and John Kennedy respectively, and the amazing links between them.

Firstly, both presidents were deeply concerned with human rights, pretty unremarkable I admit, but the plot thickens when it transpires that Lincoln was elected in 1860, and Kennedy in 1960; both were killed on a Friday in the presence of their wives, and both were shot from behind and in the head.

It is at this point that the really remarkable coincidences rear their heads. Both their successors were called Johnson, both were Southern Democrats and both were Senators. Andrew Johnson was born in 1808, and Lyndon Johnson in 1908 - a hundred years apart.

Lincoln's assassin - John Wilkes Booth - was born in 1839. Kennedy's assassin - Lee Harvey Oswald (although his guilt has always been a subject of controversy) - was born one hundred years later in 1939.

Both Booth and Oswald were themselves assassinated before coming to trial. John Wilkes Booth shot Lincoln in a theatre and ran to a warehouse. Lee Harvey Oswald shot Kennedy from a warehouse and ran to a theatre. Both presidents' wives had children who died young while resident in the White House. Lincoln's secretary, whose name was Kennedy, advised him not to go to the theatre; Kennedy's secretary, whose name was Lincoln, advised him not to go to Dallas - where he was shot.

Finally, there are remarkable coincidences between the names of the characters I've mentioned: the names Lincoln and Kennedy both have seven letters; the names Andrew Johnson and Lyndon Johnson both contain 13 letters; the names John Wilkes Booth and Lee Harvey Oswald both contain 15 letters.

There are countless other examples of extraordinary

coincidences, but where it all ties in with *The Stranglers* is that John Keel, who the band have often referred to, believes that elementals who have always been referred to as fairies, etc. are natural mimics and enemies of mankind. They constantly play tricks on Man, and their modern manifestations are

Ufonauts and Meninblack. They have exploited the UFO obsession to tease and maybe even destroy modern man.

Anyway, I hope that this letter is more constructive than giving space to stuck-in-a-rut idiots slagging the band off. Debinblack from Kent got it dead right - keep up the excellent work.

Fond Adieux

Lydiate,
Merseyside

Decline and Fall

Dear strangled

Here's a letter from a former admirer (I bet you get a lot of these!) "So what sort of music do you like?"

"Oh, Duran Duran, Bananarama, Kajagoogoo, anything in the Top Twenty, really. My fave band at the moment is *The Stranglers*, I think they're really fab. I've liked them ever since their first single - *Duchess* - they didn't do anything for ages after that, did they? Well, I never saw them on *Top of the Pops* - not until *Golden Brown*, which I thought was really brill, and I've got *European Female* on a picture disc! And their bass player is really dishy - almost as dishy as John Taylor from *Duran Duran* - well, he doesn't wear make-up, does he? Now, what's his name again - isn't it French? Or maybe he's German - he's got a funny name, anyway. My mate fancies their lead guitarist, but he's ancient - he looks like my dad."

This is the sort of response you get if you stop a passing adolescent trendy on their way to *Top Shop* and enquire about their musical taste. They probably won't have much time to talk to you because they're in too much of a hurry to buy the latest in sack cloth and rubberwear so that they look like all their friends. You can bet they've got *Golden Brown* and *European Female* nestling between the entire works of *Duran Duran* and *Adam Ant*, and they've probably got *The Collection* on video as well. It's a depressing situation.

It's even more depressing when you go to a Strangler's gig and the place is packed with adolescent trendies in Strangers satin bomber jackets (only £33.00 - post free!!!) to match their Top Shop finery who start screaming when the band come on. And it's even worse when No More Heroes is played and they turn to each other and bleat, "What's this one called? It's not on Feline, is it?"

Now, I'm not knocking adolescent trendies. They give me hours of intense amusement. I love to watch them walking down the street in their rah rah skirts swinging their portable stereo cassette players. (I have a special fondness for trendy little boys, too - but that's my problem). I am, however, knocking the Strangers for producing the sort of product (yeah, product - like oven ready turkeys in vinyl form) that appeals to the sort of people who wear rah rah skirts. The sort of music that you don't have to think about because there's nothing there to think about. The sort of music that they play in supermarkets for you to choose your yoghurts to. The sort of music that makes MONEY. Yes, the Strangers have finally sold out. They've found out how nice it is to be rich, how nice it is to be screamed at, how nice it is to go into Sainsburys and choose their yoghurts to the sound of the latest hit record - theirs. Do famous people buy their own yoghurts? Does it really matter? I thought it did, but obviously it doesn't. It's very sad, because I liked The Strangers. I admired them for sticking to their beliefs and to their own unique blend of sound, even though they rarely charted. And right up to Strange Little Girl I kidded myself that they were the same self-opinionated, independent, totally original, totally unique band.

Then came European Female. I bought it, I played it, I thought about it. Then I thought, "Do I like it? How can I like it? How can anyone like it? There's nothing there to like - zilch, zero, absolutely fuck all. It's boring, banal even." And the lyrics are embarrassing clichés - "I knew she was a feline,

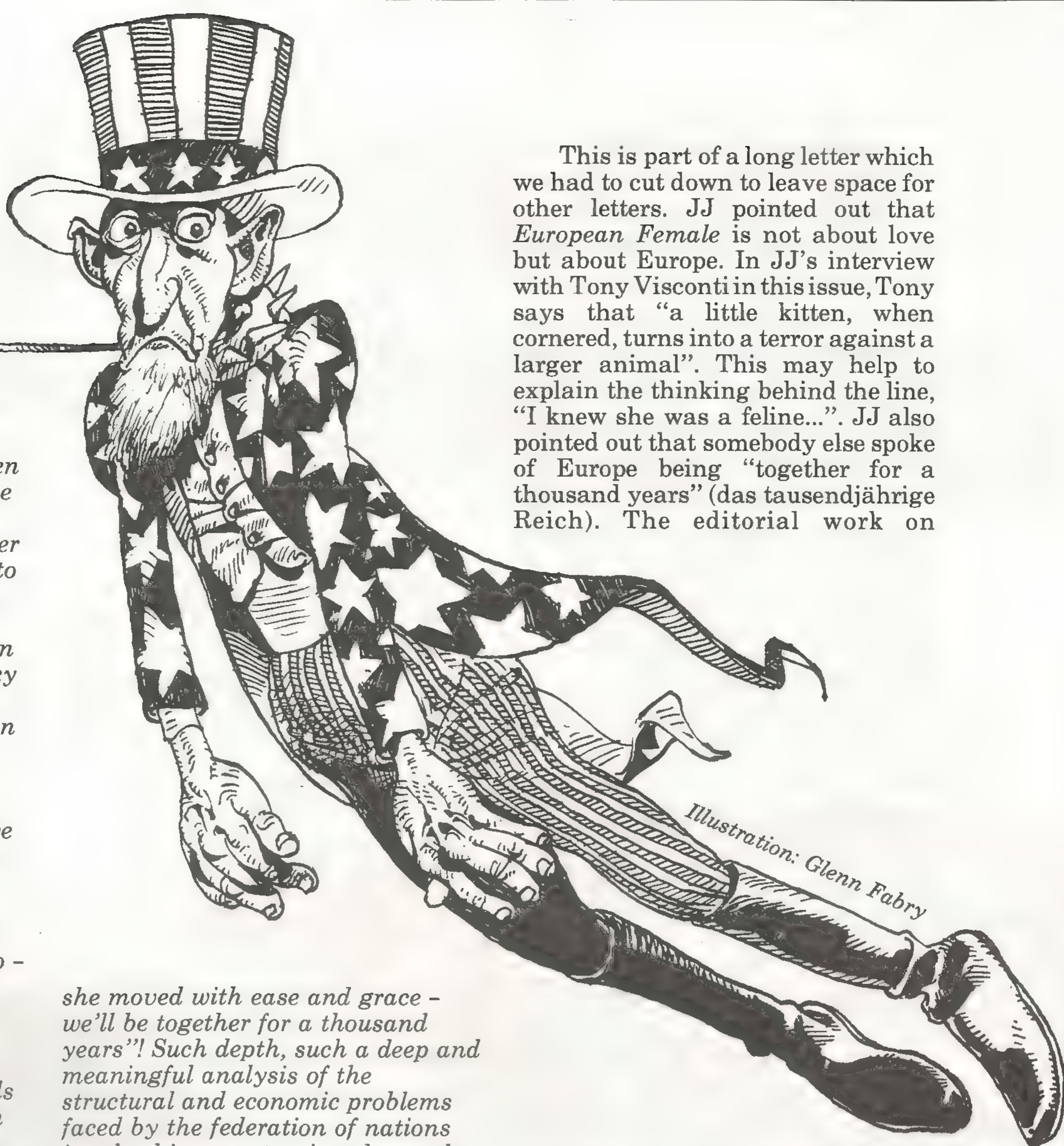
she moved with ease and grace - we'll be together for a thousand years"! Such depth, such a deep and meaningful analysis of the structural and economic problems faced by the federation of nations involved in perpetuating the myth that surrounds a United Europe. (I think this is right, JJ, although there might be a few spelling mistakes. Hang on while I write a four page article on it.) European Female is acutely embarrassing, it's high time someone told JJ that love just does not exist. Why doesn't he eat her and get it over with, like any self-respecting member of Duran Duran would?

Goodbye!

Ziggy
(formerly-in-black-but-now-fading-to-grey), East Anglia

PS. *strangled* is even more embarrassing than Aural Sculpture. I see that you require a graduate to assist in its production - presumably this is a necessary expense as someone has to check the spelling in JJ's United Europe articles. But a graduate? At the risk of sounding puerile, I would suggest that my great grandmother could do a better job of it - and she's dead. Buried, in fact, but I can give you her address. I think you're an even bigger bunch of wankers than the Strangers - but that's probably because there are more than four of you, so you have an unfair advantage.

This is part of a long letter which we had to cut down to leave space for other letters. JJ pointed out that *European Female* is not about love but about Europe. In JJ's interview with Tony Visconti in this issue, Tony says that "a little kitten, when cornered, turns into a terror against a larger animal". This may help to explain the thinking behind the line, "I knew she was a feline...". JJ also pointed out that somebody else spoke of Europe being "together for a thousand years" (das tausendjährige Reich). The editorial work on



strangled is done by myself and one assistant so we are, in fact, a smaller bunch of wankers than The Strangers, not a larger one. I have found my graduate assistants (Naomi Clifton and Maggie Ashford) extremely helpful in correcting the spelling and English of contributors and correspondents, and translating to and from French and German, but we have never needed to correct JJ's spelling - it's better than Ziggy may suppose.

Editor

From the US Tour

Dear *strangled*

Just a note to say that there are people in San Diego, California, USA (Adams Ave Theatre) who appreciate that the Strangers tune their instruments! Anyone who yells (as was the case of a few people in San Diego) "don't tune your guitars!", "lose the synthesizer" and "play faster" is missing the essence of The Strangers and that is that they totally care about the music. The concert was great.

Thanks

Don Cheney
San Diego, USA

Aural Sculpture

- Bullshit?

Dear Stranglers

Taking an objective view of what was written about Aural Sculpture, I think I should air my views. I'm no mug! Anything written can be ambiguous, so I hope I've gleaned the essence of what was said. I bear in mind that "nothing that is so is so".

From the very first paragraph I get the impression that you think that sound/music is being cheapened by its use elsewhere. What makes you think that your music is so superior to everyone else's? Who are you to say that today's musicians "abuse art without being artists"? In your opinion art may mean one thing, but to someone else it may mean something completely different. You might think that the music turned out by Bucks Fizz and Barry Manilow is crap, but to someone else it could be art (couldn't it?). And, anyway, do you have to be a "scientist" to "use science"? I thought science was meant to be used by everyone.

You talk about the "fortunate few" - what makes you think that non-Strangers' fans are deprived? They might think it's better to drop dead than to listen to The Strangers' music. So The Strangers' fans are the only ones with the "intelligence to comprehend" are they? Do you honestly think that everyone else is ignorant?

As for the "immaculate conception", there's nothing in the world that's pure - including your music.

You mention the "vacuum" of our "pathetic little lives". Who are you to tell me that my life is pathetic? You may think that as a musician - or should I say Aural Sculptor? - you're experiencing the *crème de la crème* of life - but I don't. How do you know that my life is as desolate and as empty as you think?

Music is called "an ageing creature" - I think it's as young as today (well, that's my opinion). And talking about the whole world as "writhing in ignorance" is bloody pretentious.

Please get off your pedestals.

I am a Strangers' fan, and I think you've destroyed what you brilliantly conceived - Aural Sculpture - with all that muck.

Yours in sympathy

Rob

Fell for the wind-up, didn't you? — JJ

To Play or Not to Play.....

Dear SIS

I'm embarrassed to call myself a Strangers fan after the pathetic performance of a few fans at Hammersmith on February 15, 1983.

After Hugh specifically told the management that the fans were there to see The Strangers, not to wreck the Odeon, I didn't think that anyone would rip up seats or cause any kind of trouble.

I'm sure that the thousands of fans coming to see The Strangers on the Wednesday night feel just as let down as I imagine The Strangers themselves feel.

Yours,

A let down Womaninblack,
Sittingbourne, Kent

sufficient degree of control has been maintained. Also, other musicians have appeared to have the fans' interests at heart, which wasn't the case on February 15. If the Odeon didn't have a seated area, I would accept that people could roam freely around, but when I have sent for tickets months in advance, specifically in order to get a good seat, it seems unreasonable to be forced to stand towards the back of the hall to relax and enjoy the concert or face the alternative of being shoved around.

Yours faithfully

Sue Willey,
London NW3

Dear SIS

As for bouncers - Hammersmith again comes first in the popularity stakes. People have to stand on their seats to see over the heads of the Neanderthal Seemore Security (at least someone's got a sense of humour!) employees. Then said securitymen do their job and "secure" you with a night of pain! I don't condone the actions of the idiots who deliberately wreck a venue, but I don't think that the blame is entirely theirs, either. A large part of the security problem stems from the way it's organised. The incident at Hammersmith proved that lining up a load of gorillas in front of the stage isn't a good idea - it immediately spread an unhealthy atmosphere. I'd like to cite Sheffield City Hall as an example of the right way to organise a gig - the security staff were polite, efficient and only visible when there was the slightest hint of trouble - which, as a result of such good organisation, was minimal.

I can't offer any solution to venues like Hammersmith (I'm sure the people who experienced the nimble work of the boys in blue at the Birmingham Odeon will back up my argument) but if seated venues like Sheffield City Hall and Poole Arts Centre can present a band like The Strangers without any problems, it seems obvious to me that the Odeon management is going wrong somewhere.

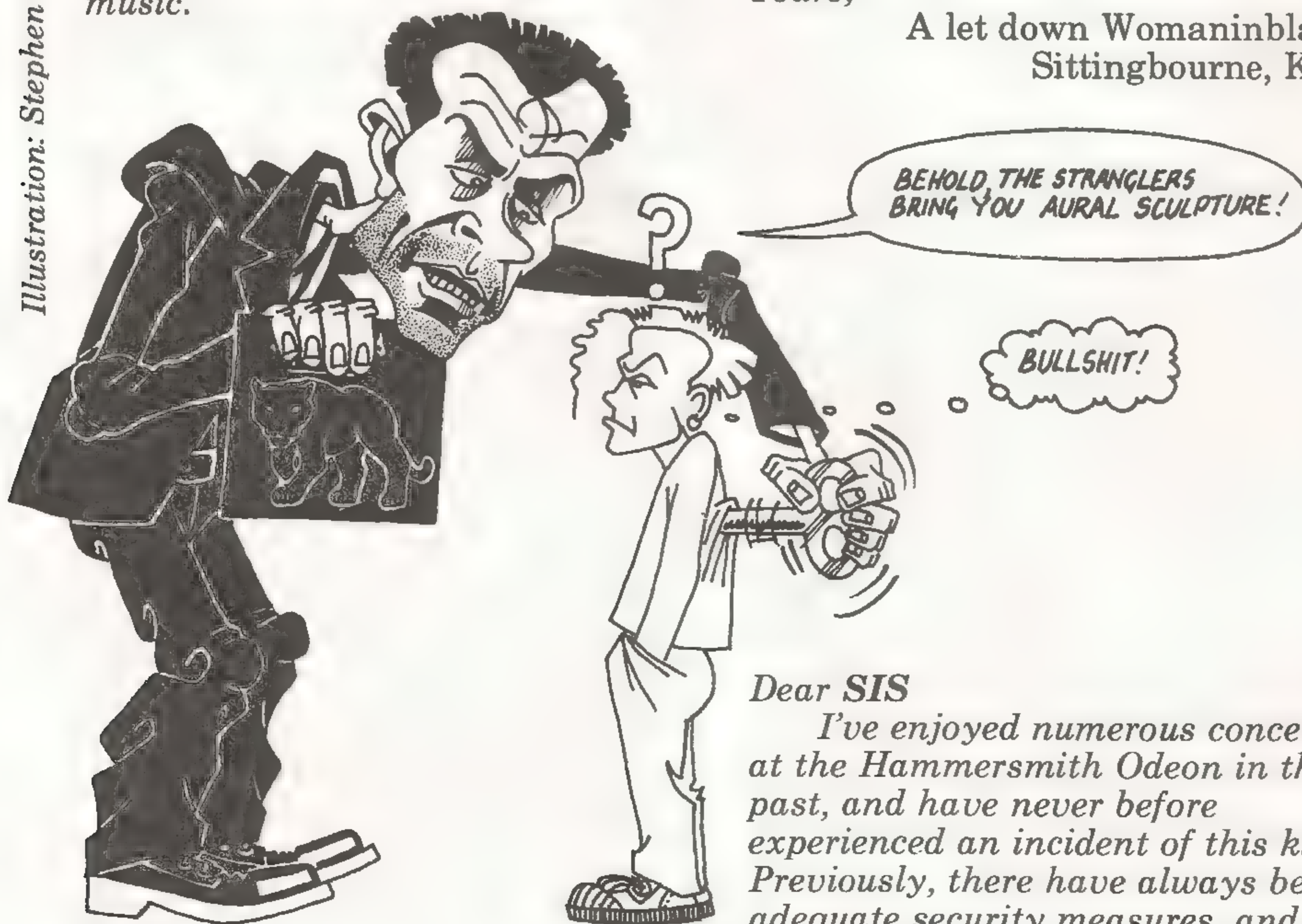
Despite all that, I'd like to thank the band for some of the best gigs I've ever seen - the set was a perfect balance of new songs and familiar favourites.

Yours

Declan Allen,
New Malden, Surrey

PS The Sun deserves a mention for displaying incredible powers of magic - in just 12 hours they managed to transform seven dancing fans into "a crowd of thirty...(who)... stormed the stage". Another big hand for The Sun, folks!!!

Illustration: Stephen Beaumont



Dear SIS

I've enjoyed numerous concerts at the Hammersmith Odeon in the past, and have never before experienced an incident of this kind. Previously, there have always been adequate security measures, and a

Death

Dear **strangled**

"Romantic death" is an ideology adhered to by very few. The notion of cramming your whole life into as short a span as possible and dying at a young age after living the way you wanted to - a James Dean kind of death - is rare. Romantic death must surely constitute a misdemeanour because there is nothing romantic about death - it may be beautiful, and is a destiny we will all eventually achieve, however much we try to avoid it - but romantic? The rock and film stars of the '60s and '70s began the idea of romantic death - dying young from drug abuse, or some other abuse of their body - and it is here that they missed the point. They did not dedicate their lives to anything at all. Their minds and bodies were dedicated to nothing.

In Man's short lifespan the greatest thing must be the act of dedicating oneself wholly to one goal, whether it be moral, ideological, material or whatever. It's not enough to say in passing "It's my ambition to be a bassplayer". You have to commit yourself totally to that cause to the exclusion of all else, so much so that you would die for it; if you couldn't ever be a bass player, you would commit suicide in a defiant gesture. This is the greatest kind of love.

Love is believing in something so much that you would die for it. It is not, as Jet would say, something that makes you happy - i.e., a selfish act. In most cases, this is probably true, but real love is true dedication. You can only love a person if you believe in them, if you believe that the object of your love is as perfect as you could hope for - it's my opinion that it is only possible to have one great love in your life, because the perfect person doesn't come along every day!

Similarly, there can only be one cause in life that we can truly love - one cause that we are destined to uphold in life. If you don't really love this cause, then you will fail to uphold it, and you will never die for it.

Three people who illustrate this kind of dedication to a cause are Yukio Mishima, Leon Trotsky and Sir Thomas More - two of whom have been immortalised in songs by The Stranglers. You don't have to believe in the causes they died for to admire what they did. You just have to admire their dedication and love. This is the greatest act of love - to

die for what you believe in, and to actually believe in something is love. Everyone admires people like Mishima, Trotsky and More, even if they don't care to admit it. People like to hide behind heroes, they let other people die for causes. If everyone believed in something totally, if we all had true dedication, then we could all find love - and we could all be heroes.

Yours

Curlyinblack,
Nuneaton, Warwickshire



Dear **SIS**

As we live in a society governed to a certain extent by traditions passed on by means of our upbringing, I imagine that some people were baffled, if not outraged, by JJ's comments on the subject of seppuku, or ritual suicide as practised by the Samurai. Ask your average Briton to swallow a morsel of raw fish, and he'll probably decline in no uncertain terms. Swallowing the idea of suicide is just as alien to him. Yet because an idea is strange it doesn't mean it's wrong. I've been totally fascinated by Japanese tradition for a few years now, and I agree completely with JJ.

Striving for harmony and dignity in life seems to me to be a far more attractive and worthwhile ideal than getting a house, job and family to match the rest of the street. How many typical young executives have taken the time to listen to a tree growing, or to the wonderful music of the rain? Can you imagine trying to tell the bloke next door that you were listening to the language of the earth. It's unthinkable.

However ridiculous these simple pastimes appear in Western society,

they can help everyone to discover calm and order within themselves. Accepting what cannot be changed, karma, gives dignity; bringing delight or pleasure to a fellow being gives harmony; to do one's duty as a pleasure gives enjoyment - even in the most mundane things. Is it any wonder that the Samurai preferred committing seppuku to the loss of dignity, harmony and honour? If death is the final adventure, each man should face it with the calm and dignity he has spent his life striving to attain. It is not the act of suicide itself that is to be despised or admired - it is simply the courage and strength of the man or woman who wishes to shape their own end. That is the issue. Each new day brings the unknown; death is only the final question mark. As to what lies beyond death - that, too, is karma.

The world contains many delights - in 27 years I've sampled quite a few, and I'm in no hurry to give them up. I hope that I've got many years before me to listen to the rain, so that I can find the dignity to meet my end with calm courage. The spirit of the Samurai still lives, though in a diluted form, due to twentieth century living. It's a bit hard to find. But if seppuku is not acceptable to our society, it most certainly is acceptable to the remaining Japanese families who perpetuate the high ideals of the long dead Samurai.

The idea of suicide is as attractive to me as taking a bath in a sewer, but I hope that I can understand - and even admire - the desire to preserve one's dignity in the face of unbeatable odds as much as I admire the gentler Samurai traditions.

Sayonara

Pavinblack,
Solihull, West Midlands

Dear **strangled**

About the general furore caused by the internal workings of one Yukio Mishima (late Japanese fairy), from my position on the fence, the decadent Western side of my nature still sees suicide as a very defeatist act - in fact, the ultimate coward's way out. Or maybe it's the failure of the individual to face the challenge of living. Having read some of Mishima's novels (particularly the last four books which together make up *The Sea of Fertility*) I must admit that the pathetic old headbanger did make a point - that his death was consistent with his obvious distaste for old age - what he termed "a long and beautyless life". So he used his writing ability to be both his weapon and,

ultimately, his *raison d'être* - or *n'être pas*, as the case may be!

At least he had the dignity to live and die as he saw fit, regardless of social convention, even down to what other people thought about his actions. He said what he had to say and got out pronto while his blood was still up!

Suicide is final, drastic and very unimaginative - but then I'm not Japanese, not a masochist - female and boringly straight!

Love

Jan Hart,
Tottington, Bury

Nuclear Power No Thanks

Dear **strangled**

I don't really know how to start this letter. All I can say really is thanks a million for one of the best gigs I've ever been to - I'm referring to the gig at the Hammersmith Odeon on February 15. You see, a few weeks before, on January 31, my father died in Ipswich hospital of a rare form of leukaemia. While he was in hospital I bought Feline, and as I was in a pretty emotional state, I fell in love with the album. The track that means so much to me is *Midnight Summer Dream*, which will always remind me of my father. Needless to say, I was in tears when I saw it performed live.

At the moment my family is trying to find out what caused my father's death. You see, he worked at Sizewell Nuclear Power Station, and he was the fourth employee to die. The C.E.G.B. (Central Electricity Generating Board) deny that he contracted the disease there because he worked in the stores and never went into the reactor building. He did, however, deal with containers of material being returned to the plant, and I think that the fact that he never went into the reactor makes the circumstances of his death even more frightening.

The second person to die, Michael Hope, had a Meninblack type visit from the C.E.G.B. while he was in hospital. They tried to persuade him to find another job at an oil or coal powered station. How sinister can you get? Now they are trying to build a P.W.R. (Pressurised Water Reactor) in the area, and the local people are too bloody apathetic to do anything about it.

You might like to know that I've decided to start a petition against the plans for the P.W.R. I know that this will take a lot of time, work and effort, but

nevertheless I feel that it is time something was done around here.

At the moment the C.E.G.B. is conducting a propaganda campaign through our local paper - as you can imagine it is very heavily biased, and some of the points put forward in their newsletters are prone to anything but truth: e.g. - "Chronic lymphatic leukaemia is not radiation induced." They also claim that (and this is the reassuring bit), "Statistically leukaemia cases are very low in nuclear power stations." I like that. It really makes my family feel a lot better.

I would welcome letters from anyone wishing to write and express their own feelings about nuclear power.

Yours faithfully

Robert Adams
32 Sylvester Road, Leiston
Suffolk IP16 4BH

Pathetic Patterns

Dear **strangled**

I am writing to say what a load of crap Phil the Disgusted Drummer wrote about Jet Black in **strangled** 13.

He says he's not a Stranglers fan, but from the groups listed - Chronogen, Discharge, Upstarts, etc - it appears to me that he likes the biggest load of shit going. As for the HM bands he mentions - their names don't deserve to be written on bog roll.

He's sick because Jet gets into the music polls - and he should really win them. I don't know how old he is, but he seems to be an expert on drumming. He probably got some new drums from Father Christmas and had a few lessons, so he learnt a few things that Jet doesn't do and decided to slag him off. Who is he to criticise Jet Black - the best drummer in the world?

I suppose he went to one Stranglers gig and because he didn't hear a 15 minute drum solo he wrote in and had a go at Jet.

When he said that Stranglers' fans wouldn't miss Jet, he was talking through his arse. As far as I'm concerned, The Stranglers wouldn't be the same without Jet - he's just as important in creating wonderful music as Hugh, JJ and Dave.

Yours

Howardinblack,
Rochdale, Yorks

Dear **strangled**

I've just read **strangled** 13 - the best to date. I'm writing in reply to the bloody idiot who says that Jet can't play drums.

Phil, from Burton-on-Trent, says that Jet plays pathetic drum patterns. But does Phil know what a drum pattern is? Surely, if he did, he would realise that Jet's drumming is very important to The Stranglers' music, and that he is simply the best drummer in the world. When Phil says that Decca (Angelic Upstarts), John Johnson (Chronogen), Gary (Discharge), Neil Peart (Rush) and especially Clive Burr of Iron Maiden put Jet to shame it makes me laugh. Do these so-called drummers know what a drumstick is?

Yours

Yvesinblack,
Annecy, France



Dear **SIS**

I'm writing with reference to Phil the Disgusted Drummer's letter in **strangled** 13 - he says that Jet's drumming is simple and consists of pathetic drum patterns.

Firstly, I'd like to point out that The Stranglers have produced seven studio albums and numerous singles. He claims that he has a few LPs - which means he's heard and studied less than 50% of The Stranglers' material - pretty pathetic for someone making such a profound statement.

JJ says in **strangled** 11, "There are drummers who try hard to beat as many skins as possible in the least possible time. That's not really his way of seeing things or of playing. He is efficient and together. It's rare in a drummer. People now want to put everything into their drums without any interpretation. It's a mistake".

With these few lines, JJ hits the nail right into Phil's head.

Jet has the basic 5-piece drum kit, which is a very functional set-

up. I feel that *The Stranglers'* tracks don't lend themselves to 15 minute drum solos - that type of track is already 10 a penny. No other well known drummer drums or sounds like *Jet Black*, and that in my opinion makes his drumming style unique.

Phil says, "What an old codger you are *Jet*," but what an inexperienced young person he is. Surely he can see that an older drummer has more experience? For him to say that *The Stranglers* can do without *Jet* is like saying a dog can survive without food.

I'm a drummer myself in a regular gigging band, and I've had the opportunity over the years to study and play many of *Jet's* beats and patterns. I've discovered that on some tracks there are certain rolls on the snare drum which are very difficult indeed to execute. I don't care to name the tracks, as I'm sure Phil, as a drummer, has discovered them himself by now - if he hasn't he never will!

He also says that "Not even the most dedicated *Stranglers'* fan would miss *Jet's* pathetic drum patterns". I would like to inform Phil that *Jet* doesn't have any pathetic drum patterns - his drumming patterns are carefully worked out throughout the song, on every song, and you will never hear any ad lib drumming from *Jet*. He keeps a drumming sequence going throughout the song.

It's obvious that *The Stranglers* are not the band for Phil. I feel that if he doesn't appreciate *Jet's* drumming, then that's his loss, and it might be a good idea if he burnt his sticks and drumkit at the same time.

Yours
Nickinblack
(a drummer who is disgusted with people who are disgusted with *Jet's* drumming), Dry Ice, Huddersfield, Yorks.

Ubiquitous Myth

Dear *strangled*

I know it's now some time since *Jet's* *Ubiquitous Myth* appeared in *strangled*, but as yet I haven't seen any arguments against his theories. It's almost as if no-one cares, or at least, no-one has put pen to paper. Well, I care, and I thought it was about time I said my piece.

Let me say at the outset that I accept that everyone is basically self-centred. The most used word in the vocabulary is "I": we always look for our own sign when we turn to the horoscope page in a magazine. I don't dispute the fact that we are most concerned with our own happiness - that's natural.

I do, however, believe that sometimes we make sacrifices, to our own cost, for other people.

I came up with the following examples: People who are so unhappy that they wish to commit suicide but know that if they do so they will cause great distress to a number of people to whom they are very close. So they carry on living, trying to make the best of their lives, and trying to cope with the pain. If they had committed suicide they would be rid of their pain, so they have made a kind of sacrifice by continuing to live.

I also disagree with *Jet's* views on *Romeo and Juliet*. He said that *Romeo* killed himself because he felt inadequate, and because he wouldn't be able to get another woman. It's my opinion - and one, I'm sure, that is shared by many others - that it's possible to be so devoted to someone, to feel a oneness with them to such an extent, that it's impossible to envisage life without them. This, of course, illustrates an emotional extreme. When someone dies or goes away, many people try to carry on and get over the feeling of loss or pain that is caused by their bereavement. Others, like *Romeo*, choose the easy way out.

What is it that makes us decide

what we want in a partner? Of course, there are many factors involved, but it's mainly physical attraction. Everyone has different ideas as to what is, or who is, attractive. "He isn't my type" or "She isn't my type" are expressions you hear a lot - but how do we decide just who is our type? I think it's something to do with our personal chemistry - I don't know exactly how this chemistry works, but sometimes it is so strong that people become infatuated with someone to the extent that they are no longer interested in anyone else.

I'm afraid I can't define love for you either - I'm not advanced enough; and incidentally, I don't think *The Stranglers* are advanced enough to be able to say it doesn't exist.

On the other hand, they do have a point - maybe love is madness. But perhaps madness is something that is meant to be. I believe in fate and predestination, and *The Stranglers* would seem to agree with me.

Well, maybe "The hands of time hold something and he's offering it all to you."

Fond Adieux

The Blue Sister

(*The Ubiquitous Myth* was published in *strangled* Vol II No. 7)



Photograph: Keith Morris

LET THERE BE RATS

During a recent visit to SIS, *Rat Scabies* of the Damned was asked to comment on the correspondence we have received on the subject of *Jet's* drumming. His remark was, "The only flair *Jet Black* has got is on the bottom of his trousers. If you want to hear some real drumming, send only £1.50 (including postage and packing) to the following address: **Paradiddle Music (STR), 47 Barton Road, West Kensington, London W14**".

Cheques and postal orders are to be made payable to "Paradiddle Music". In not more than 19 days you will receive your very own copy of *Rat's* new single which is not available in the shops. On the A side is a track called *Let There be Rats* and the single has a double B side featuring *Wiped Out* and *Drums Drums Drums*.

Rat is joined by Paul Fox from *The Ruts* on guitar and Martin from Watford on bass, except on *Drums Drums Drums* where *Rat* plays everything apart from the lead guitar which is played by Mark Sullivan from Kingston.

The single is available on mail order only from the above address, so hurry while stocks last!!

SMALL ADS

ANY Womeninblack out there? Please write to: Steve Campion, 29 Weir Hall Rd., Tottenham, London N17.

18 YR OLD male Stranglers fan wants female pen pal. Also into Damned, Clash, pubs, having a laugh. Write to: Tom, c/o 84 Lincoln Rd., South Shields, Tyne & Wear, NE34 7JE.

FOR SALE: Grip (orig pic sleeve) European Female (pic disc) Walk On By (white vinyl) Something Better Change demo (pic sleeve), La Folie, Freddie Laker, Peaches, Golden Brown (pic sleeve, gold writing), Something Better Change, 5 mins. Roy Smith, 127 Riverdale Rd, Erith, Kent DA8 1PY. **WANTED:** Any Stranglers records.

WANTED: Hugh's White Room, Nuclear Device, Family, Just Like Nothing on Earth. Write: Adjinblack, 3 Ghyll Edge, Lancaster Pk, Morpeth, Northumberland, NE61 3QZ. Tel: 0670 57851.

ISRAELI bloke, 22, into Stranglers and punk music, wants penpals into same who dislike HM. Write: Nirinblack, PO Box 21217, 61211 Tel-Aviv, Israel.

AMERICAN male, 20, wants to hear from true Stranglerphiles (pref. female). Write: Andrew Valeri, 2582 Blue Moon Rd, Beaverbrook, Ohio 45385, USA.

FOR SALE: Pink EP, £5, White EP, £3.50, 7" Raven/Duchess (US) £2.50, 7" Sweden (Swedish) £2.50, 7" Harry (French) £2.50, 7" Go Buddy Go (Jap/Lyrics) £3.50, 4" track US EP £2.50, import US LP Stranglers IV £4.00, or will swap for A Certain Ratio or Birthday Rarities. Contact: Andrew Trute, 15 Kingsley Ave, Barnstaple, Devon EX32 7AJ. Enc sae.

GENUINE mispressed B side - Nice 'n Sleazy. 2 tracks never recorded or performed by The Stranglers. Genuine offer: £80. For more rare records contact: A Jones, 32 Charles St, St Neots, Hunts. Cambs.

RICHMOND'S Fridge in Black. Our black friend of the night//If only we had freeze framed a moment there?//With all those questions never asked: Do we have enough time to learn from all the pain?//Read your books and study hard all the words are written for you!//The hands of time hold something for you//As we'll all be with you some day. Liz and John - Black in Glasgow.

15 YR OLD female Stranglers fan wants penpals Stevenage area, Germany, France. Write: Lesley, 20A Essex Rd, Stevenage, Herts. (Photo if poss).

CONTACT Rich, 46 Kenyons Lane, Lydiate, Merseyside L31 0BR, Tel: 051 531 7324 if you have anything concerning The Stranglers to sell or swap. Espec. want Peaches orig pic and JJ's girl - if reasonable. Interested communic. from North West Felines and foreign contacts.

WANTED: Girl from the Snow Country, Peaches orig pic, Write: Cliv, 21 Silverdale Rd, Erdington, Birmingham B24. Tel: 021 382 0702.

BLACKNESS has records, clothes, badges, posters and articles for sale, plus wonderful **BLACKZINE** monthly news sheet. Send reqs and sae to: **BLACKNESS**, 124 Dovedale Ave, Long Eaton, Nottingham NG10 3HU.

LIZINBLACK Thanks for a great time. Remember ships that pass in the night. Never say goodbye. Grosses bises, Johninblack.

DENISEINBLACK You're my princess of the streets. Never say goodbye. We found true love and happiness. Love Howardinblack.

JERK The Clash fan. What are you trying to prove? Krishan, Cambridge.

NEEDED urgently to avoid sad conclusions to cold turkey troubles. Girl from the Snow Country, The Raven in 3D sleeve, in good condition. **FOR SALE:** Stranglers IV - immaculate. Write: Bruno Berthau, 23 Shadowfax Drive, Overstone Lodge, Northampton NN3 4DB.

JOHN MORRIS - Newcastle - Thanks for putting me up. Hope you enjoyed the Leeds gig, even if we did drink too much. Hope we can arrange the same thing next tour. See you then. Ianinblack, Leeds.

GARTHINBLACK - Toiler on the sea, Wigan. Thanks for sending negs of the concerts. See you on the next tour. Keep in touch. Ianinblack, 18 East Park Drive, Leeds LS9 9JH.

WANTED: Penpals, London, America. Sex & Nationality immaterial. Write: Wayne Foster, 8 Hulton Rd, Abbey Hulton, Stoke on Trent, Staffs ST2 8HW.

WANTED: Harry in French, Jap Heroes, French Rattus album. Good price paid for good condition. Shaun, Cardiff. Tel: 0222 27907.

WANTED: Stranglers cuttings '76-'82. **strangled** All Vol I. Peaches pic, JJ Burnel album - good price paid for good condition. Buy or swap for Motorhead rarities/Beatles monthly mags. Sae to: Mike O'Connor, c/o 2 Chatsworth Close, Bridlington, E Yorks YO16 5QB.

RARE Stranglers material for sale. Write: Derek Patterson, 30 Tay St, Townhead, Cambridge ML5 2NB.

WANTED: Choosey Susie orig and No More Heroes badges. Hugh Johnston, 4 Annan Glade, Motherwell, Lanarkshire ML1 2BT. Tel: M/Well 64714.

WANTED: French/Spanish M/F penpals. Stranglers fans. Frances Doyle, 541 Ashgill Rd, Milton, Glasgow G22 7JQ.

DESPERATELY wanted: Female drummer to complete 5 piece all girl band in Newcastle area. Age 15/18. Inspirations: The Stranglers, Damned, Echo & The Bunnymen, Gymslips. Tel: Washington 468 408. Jane.

WANTED: Nice 'n Sleazy pic, White Room pic, Mony Mony pic, You Better Believe pic, Write: S Dorsey, 25 Dee Rd, Rainhill, Merseyside L35 9LG. Tel: 051 430 9837.

ZAN LIGHT - electronic duo featuring ex Deja Vu vocalist Alex Neilson, seek electronic percussionist in Stirling/Glasgow area. Contact: Zan Light, c/o 89 Drip Rd, Stirling, Scotland FK8 1RN.

HI to Tony in Manchester from Julie in Blackburn.

WANTED: Penpals. Stranglers, Clash, Joy Division, Spear of Destiny, reading, writing, cinema. Eleanor Fitzgerald, 31 Bence House, Pepys Estate, London SE8 5RU.

SWAP: 12" Bear Cage (cover only) for other Stranglers rarities. Jim Brown, 8 Harris Court, Dregham, Ayrshire WA11 4UR.

STUBSINBLACK: Have to make up for lost time. Northern section still waiting for you, Maninblack. I'll beat your score on the BZ. MIB.

FED-UP. Mike, 22, seeks Strange Little Girls and Nubiles to write to and maybe meet. Rides Kawasaki 750, but no greaser. Like **strangled** magazine. Send photo if poss to: Mike, 63 Thetford Close, Corby, Northants.

ANG ILY. From Richard 24339.

2 WOMENINBLACK would like to get in touch with 2 Meninblack 15-18, pref Falkirk area. Write: Angela & Fiona, 4 Ferguson Drive, Denny, Stirlingshire FK6 5AE.

FOR SALE: Euroman Cometh, Nosferatu, Men In Black £2.50 each. Jap 12" EP, Harry (French), Sweden (Swedish) £7, Mony Mony £4.00, Nubiles misprint, offers, 5 mins £4.00, and Bear Cage 12" £1.00. Contact: Richy Brodin, 39 Lovel Rd, Speke, Liverpool 24.

FOR SALE: UK Subs Crash Course purple vinyl inc for export only 12". Both good condition. Contact: Craig Waterston, 63 Kings Rd, Beith, Ayrshire KA15 2BJ.

WANTED desperately: orig Choosey, Celia Mony Mony pic, Girl from the Snow Country pic, Bear Cage 12" pic, all good condition. Your price paid within reason. Sean Mason, 15 Dale Rd, Bridlington, N Humberside YO16 5LS.

CORNWALL Coliseum Stranglers gig Jan 29. Could the Scottish guy I met during No More Heroes please contact me on 0803 863197. Hello to Colin and John from Kate - and Pauline.

FOR SALE: Old **strangled** 5 magazine from '78, No More Heroes and Rattus tapes. Bow Wow Wow's Ape Crazy (banned cover, not played) Sex Pistols' Rock Around the Clock - pic cover. Clash Tommy Gun (pic) and many others. **WANTED:** JJ's Girl from the Snow Country, rare Stranglers singles, imports, pic covers, IV album, White Room and Celia singles. Send sae to Kekinblack, 14 Longleat Close, Sully, Glamorgan, Wales, or ring 0222 530 796 weekdays after 5.00.

FOR SALE: All Stranglers singles - pic covers. Jap imports of 7 singles, all LPs and 3 comp albums. B/W US import (2 different vinyls grey & white). Many rare posters and programmes. Also Mony Mony, Believe Me - pic cover, Freddie Laker, various other rarities. Offers to: J Bennet, 11 Leigh Rd, Bristol. Tel: 0272 732032.

FOR SALE: Bowie and Kraftwerk (Spanish imports). The Doors Hello I Love You (lim ed with free single) £6. Sae to: Robert Emms, 45 Wentoe Rd, South Shields, Tyne & Wear NE33 4LU.

FOR SALE: Many Stranglers records and tapes inc all UK singles in pic covers. White Room (pic), 12" Bear Cage (pic), 3D Raven, Jap gatefold, X-Cert, Walk On By radioplay and imports. For list, sae to Nige, 33 Maori Ave, Bolton-on-Dearne, Rotherham, S Yorks S63 8DZ.

I NEED people to start a non-political peace movement (S.P.L.A.T.). Anyone interested please contact Lee Turtle, 5 Sandmead Croft, Churwell, Morley, Leeds LS27 9JL. Tel: Leeds 522972. Pref Leeds area. Must have ideas, and no future Bruce Kents.

HELLO to all Sale punks and skins from Mike.

FOR SALE: personal record collection '60-'82. Rock, pop, Stranglers, something for everyone. Please send large sae to: John, 19 Biddesdon House, Cadogan St, London SW3.

FOR SALE: Grip, £1, Aural Sculpture £1. Don't Bring Harry/Bear Cage (French imp-pic) £3, 12" Golden Brown (German imp-pic) £5. Or will swap, part exchange for - **WANTED:** *strangled* Vol I, Nos. 2, 3, 5, 9. Good photocopies will do. Also Raven 3D sleeve only, Choosey - red sleeve only. Replies to Jan, 8 St Mildred's Ave, Luton, Beds LU3 1QR.

WANTED: European penpal able to write in English, view to exchanging Stranglers records. Also anyone interested in football programmes, swapping, etc. Want continental programmes, willing to buy if nec. Geordie Inblackandwhite, 3 Witton Gdns, Wrekenton, Gateshead NE9 7AR.

ROBINBLACK wants female penpals any area. I'm 18 and a Stranglers freak. Write to: Robert Grimes, 73 Bingham Rd, Bishopsdown, Salisbury, Wilts. "And I'm Waiting".

WANTED: B/W on white vinyl. Your price paid. Contact: Ian, 40 Ribble Ave, Chadderton, Oldham, Lancs. Tel: 061 620 7185.

WANTED: Pre '81 Stranglers singles except Nuclear Device, Walk On By, Freddie Laker, Girl from the Snow Country, Bear Cage 12" maxi single. Pref pic covers, but not nec. Contact: C Daley, 26 Brookwell Close, Chippenham, Wilts SN15 1PJ. Tel: 652 038 after 6.00.

WANTED: 7" Who Wants the World, 7" Bear Cage, 7" Don't Bring Harry EP, 7" Freddie Laker, 7" White Room. Offers to: Andy, 163 Balmoral Rd, Watford, Herts WD2 4HA. Tel: Watford 45776 after 4.00.

FOR SALE: Choosey Susie - orig Free 3 - £8. Walk On By - white vinyl Free 9 - £4. 12" Bear Cage £5 inc p&p. Contact: D Edwards, 11/7 Alan Breck Gardens, Clermiston, Edinburgh EH4 7JB. Enc sae.

FOR SALE: Choosey Suzie/Peasant ... Big Shitty (labels wrong way round) Who Wants the World (lim ed), Tomorrow was..., Message in the Bottle (green vinyl). Offers, contact: Dave 0482 653366.

SWAP: For Peaches orig pic sleeve only, Freebie EP, Do The European, White Room, Choosey Suzie, Straighten Out, Fanx for Birmingham Dates & Fergy in Leeds. From Rich. Contact: Richard Hunter, 75 Trejon Rd, Cradley Heath, Warley, W Midlands.

FOR SALE: cassette version of Black & White inc Mean to Me on side 1. (by the Stranglers, not Celia). Will swap for Grip and/or Peaches in pic covers. Contact: Grahaminblack, 3 Longfield Rd, Shotgate, Wickford, Essex SS11 8PU.

FOR SALE/SWAP (pref): All British singles except Peaches and La Folie, plus Freddie Laker and Mony Mony. All demo/promo copies. All pic covers in mint condition. Offers: Stephen, 3 Heathpool Ct, Brady St, London E1. Sae appreciated. Also foreign contacts wanted for swaps - all continents.

WANTED: cuttings of Stranglers LP reviews, gigs '77-'82. Demos wanted, will swap for singles/albums, espec Peaches. Contact: Dez 09252 3768.

BURIED BLIND: seven tracks, send £1 or cassette to 105 Welbeck House, Ashton-u-Lyme, Lancs.

FOR SALE: Stranglers Live X Cert Jap Import with lyrics and Choosey single £9. Celia & Mutations (Stranglers). Mony on orig United Artists '77 label £1.50. (several copies of) Bear Cage with logo cover £2.50. P/Os & cheques to: K Snape, 40 Priory Rd, Stone, Staffs. Tel: 816204.

FOR SALE: Large Stranglers collection - rarities, imports, etc. Sae only for list. James Watson, 68 Bradley Rd, Patchway, Bristol, Avon BS12 5HP.

WANTED: Orig Peaches or radioplay. JJ's 2 solo singles, Hugh's White Room, Bear Cage 12". All pix. Or any rarities, demos, mispressings. Good prices paid. Phone Keith Whatley 0782 625151.

WANTED: Grip single in orig pic cover. Girl From the Snow Country. Will swap Grip or pay lots of cash for either. Phone Nick 0227 274917 after 6.00.

FOR SALE: Black & White on b/w vinyl. Mint condition. Offers to: Shaun, 30 Clittaford Rd, Plymouth, Devon PL6 6DT.

FOR SALE: 3D cover Raven, Black & White on b/w vinyl, Sverige, White freebie, Walk On By/Tank, Duchess, Nuclear Device, Harry EP, Who Wants the World, Thrown Away, JLNOE, Family, Dead Kennedy's California Uber Alles, Cambodia, Fresh Fruit:- all 3 autographed. S.L.F. Suspect Device (orig Rigid Digits label) Ulster, Straw Dogs, At The Edge, Listen EP, Fade Away, Talk Back. All pix. Offers to: J Brady, 23 Manse Rd, Edinburgh. Inc tel no.

FOR SALE: medium size black leather jacket, perfect condition, good quality leather. Signed twice by JJ. Offers to: M Graham, 32 Summer Lane, Barnsley.

SAD lonely MANINBLACK 15/16 with no Girlsinblack to write to, very handsome liar. Also into Buzzcocks and Bowie. Jeremy Lomas, St Hugh's College, Tollerton, Notts.

WANTED: Stranglers singles in pic covers, good condition, will pay sensible price or swap for the Dickies, Paranoid - clear vinyl; Silent Night - white vinyl; Banana Splits, yellow vinyl; Squeeze, Cool for Cats - pink vinyl; Annie (Get Your Gun), Up The Junction. All pic covers. Also have many LPs to swap for Stranglers records. Singles must be before Nice 'n' Sleazy. Contact: Michael Thomas, The Vicarage, Mwrwg Rd, Llangennech, Llanelli, Dyfed.

FOR SALE: Mispressed Nice 'n' Sleazy as advertised in Chris Twomey's report on rarities, wrong B side with 2 tracks not Stranglers. Will sell to highest bidder. Tel: 0254 886289. Ask for Martsinblack after 6.00.

WANTED: penfriend from anywhere who has enough time (to write). Contact: Marcinanydull colour, 19 Petworth House, Pytchley Road, East Dulwich, London SE22.

FOR SALE: Damned-Stretcher case, There Ain't No Sanity Clause, Neat Neat Neat, Problem Child, Don't Cry Wolf (yellow vinyl), Lovely Money (Italian), Machine Gun Etiquette LP (German), Best of the Damned (German), The Clash: Live in Paris Cassette, Sex Pistols: 1977 Demo. **WANTED:** The Damned Disciples Song Book. Tel: 08696 497.

WANTED: 5 Minutes/Rok It To The Moon, Thrown Away/Top Secret, Peaches/Go Buddy Go, Nice 'n' Sleazy/Shut Up, Nuclear Device/Yellowcake U.F. 6, Who Wants the World/The Meninblack, Just Like Nothing On Earth/Maninwhite EP, Don't Bring Harry/Wired/Crabs/In The Shadows, Walk On By/Tits/Mean To Me. JJ's Freddie Laker/Ozymandias and finally Hugh's White Room/ Losers in a Lost Land. All must be in good condition - sleeves immaterial. Name price - within reason. Phone 0252 516703 after 6.20 or write to: Jo Ottaway, 38 Mytchett Farm, Mytchett Rd, Mytchett, Camberley, Surrey GU16 6AB.

BASS GUITARIST wants dedicated musicians (drummer, guitarist, keyboardist), to form original band in the Brighton area. Write to Alex, 26 Waterloo Street, Brunswick Town, Hove, Sussex BN3 1AN.

WANTED: Pre-recorded cassette LP's, Meninblack, The Raven, Black & White, Heroes & Rattus Norvegicus* (not "fame" label). Also wanted the picture cover for (Get a) Grip (on yourself). **FOR SALE OR SWAP:** singles all in pic covers: *Duchess, *Nuclear Device x 2, *Don't Bring Harry EP x 3, *Golden Brown, *Let Me Introduce You To The Family.

ALSO making plans for Nigel XTC. Are you receiving me - XTC. Town called Malice. Jam (Red Polydor/no pic), Down In the Tubestation - Jam (no pic). *(if buying all singles £5 + 90p P&P). Eddy in Black, c/o "Bundoran", Duffryn Road, Abertillery, Gwent, S Wales NP3 1HJ.

17 YR OLD Stranglers fan wishes to seek out other Stranglers fans (preferably girls and same age) in the Lingfield, Dormansland and Oxted area of Surrey. Nick Butcher, The White House, Jacksbridge Farm, Lingfield, Surrey RH7 6NE.

WANTED: Sheet music of early Stranglers songs 1977-81 to John Khan, 207 Winn Gardens, Sheffield S6 1UG.

FOR SALE: Live X-Cert Jap import (gatefold sleeve, free single, free poster) mint condition £20. All Jap singles £1.50 (mint). Family: Italian £1, Sverige £1. All British singles £1.50 each in orig pic covers. Grip pic cover £5 (mint). Heroes 7" pic cover autographed by band (mint) £5. Also many more records for sale. Tel: 061 338 6051 (anytime) Gary.

FOR SALE: Orange canvas jacket with all album covers drawn on it and different badges and patches. Write to Stuart Reidy, 210 Caskieberran Road, Glenrothes, Fife, KY6 2NX.

FOR SALE: Just like nothing on Earth, No More Heroes, Grip - London Lady, Something Better Change - Straighten Out, Duchess, Thrown Away, Nuclear Device, Let Me Introduce You, Nice 'n' Sleazy, White Room, Bear Cage, plus Police's Message in a Bottle (green vinyl). All pic covers, and in very good condition. £1 each o.n.o. Contact: Frank Thompson, St Aidan's House, Ampleforth College, York YO6 4ER.

WANTED: VHS videos of Rockstage, Friday Night, off the record TO BORROW. Will pay good price for your trouble, plus postage etc. Contact: Malcolm Leary, 12 Bellingham Walk, Emmer Green, Reading, Berks. Tel: 0734 477298.

DAVE (21), mad Stranglers fan, would like to hear of anyone else likewise inclined - preferably Feline. Will reply to all who write to: 2/3 Messenger Rd, Smethwick, Warley, West Midlands.

I WOULD LIKE to write to any female who wants to correspond with a 17 year old Stranglers freak from abroad. Write to: Zeljko Furjanic, V Lisinskog 5, 47000 Karlovac, Yugoslavia.

AMERICAN federal prisoner wants British pen-pals who are fans of punk. Write: R A Martin 09368-054, PO Box 1000 4B, Otisville, NY 10963, USA.

BUS TRANSPORT available to Stranglers gig at Reading from Edinburgh area. Phone Diki at (0896) 57533.

READING - Any Stranglers fans out there? Write: Andrew Duffy, 2 Selsdon Ave, Woodley, Reading, Berks.

WANTED: Who Wants the World single, mint or v.g.c. in picture cover. Your price paid (within reason) or swap for Stranglers rarities. Phone Darren at Guildford 69572 after 5 pm weekdays.

FOR SALE: Peaches (original sleeve) and Radioplay version, Choosey Susie (original), Heroes (Carnation Record Label), plus many more.

Tel: (0495) 303914 or send SAE to A Dixon, 26 Coed Cae, Rassau, Ebbw Vale, Gwent NP3 STP.

WANTED: Nice 'N' Sleazy (pic), Peaches (cover only) and JJ's Freddie Laker (pic). Write: A J Coates, Woodview, Church Road, Gilwern, Abergavenny, Gwent NP7 OHF.

FOR SALE: The Raven 3-D cover (mint) - £20, Rattus, Italian Import - £5; La Folie Jap Import/Lyrics - £10; Black and White USA Import A&M label black and white vinyl - £20; Meninblack Greek Import - £5;

Midnight Summer Dream 12" - £1; Bear Cage (pic) limited version - £10; Golden Brown German Import (pic) - £5; Shadows/Cabs/Harry etc Jap Import - £5; Walk On By 7" white vinyl - £5; Nice 'N' Sleazy mispressed B side (two tracks by different artists) - £40. A Jones, 32 Charles St, St Neots, Cambs.

SWAP many items from cuttings, photos, records to magazines. Send your list to: Jean Francois Guyard, 10 rue de la Poterne, 77620 Egreville, France.

WILL SWAP: Damned Neat Neat Neat in original picture bag, mint condition, for Peaches radio-play or original picture sleeve. Also The Jam Going Underground double single for any Stranglers rarities. Offers please to: Noel McHugh, 27 Drumglass Way, Dungannon, Co Tyrone, N Ireland BT71 4AG. (08687) 26008.

WANTED: any copies of Volume One of

strangled. Write: Brian Fitzgerald, 78 Warwards Lane, Selly Park, Birmingham B29 7RD.

WANTED: Walk On By single - name your price. Also are there any Stranglers fans in the N Devon area who'd like to meet me or anywhere in the country who wants to write to me? I'm 19. Write: Helen Connolly, 17 Lynbro Road, Pilton, Barnstaple, Devon EX31 1QG.

SWAP: Official Stranglers bomber jacket (36/38) for black leather 'early Clash type' jacket. Contact Richard on Leeds 565607.

WANTED: Woman in black to write/meet - looks/age unimportant. I'm 6 ft, black hair, blue eyes and also into Bowie, Iggy, Reed, Cramps, Doors. Write: Gary Gilmore, 28 Brunswick Road, Hove.

WANTED: Who Wants the World (pic) and any interesting rarities. Write: M Chambers, The Birches, Birch Grove, Chilbolton, Stockbridge, Hants.

All Ads are placed free, but we can't check them out so you reply at your own risk!

The following word puzzle has been sent in by Pauline Anne Blenkiron from Tyne and Wear. The idea is for you to find a total of 51 items hidden in the grid. There are 39 song titles, 4 instruments played by the band and the names of the band members, surnames and first names (or initials - wonder who that could be?) hidden separately. The words can be written horizontally, vertically or diagonally in either direction.

Send your list of the 51 items, written out in alphabetical order please, to SIS. The winner will receive a copy of JJ's single *Girl From The Snow Country* with the sleeve autographed by the man himself.

By the way, just to catch you out, one of the song titles appears twice!



NTTBLACKPRGINTHESHADOWSTWAS
MUISKFCTAFOECEDVTEORSUIAMLD
IOCBKLSROBSRTOORMVKOTLNNLZ
DNMLBRLSALURUSWBAIDPSKEKEWN
EEELASSEDEDAETTENAAAORTIRWO
STLELACCISDALATAGFENRAF SOHM
UHMWBNROSLYDGRMRENBENZRKOO
MGENINRDEEGPAACLYOREOBTIWR
MISRWAUSESOOTRPLAIHDEHNCETAE
AACHYONINIOEMSETGIDOAONOTE
ERTUEETSETOOCNTLYBLRFLOTTSR
RSHAPYRYOSHLEEOGJSGRNSOEHE
EMESP CIPDUPIMLTMIHIDSUUOOWR
MMMEELURSESPADORYVGOUSGOOV
MKASLTAEAUAMCRDNLIDCNBSGAA
UAPDUOTCSEENEEAODARDOAHANRA
SOOHBUHYKFETHANMV SFLGSOHNLN
TOSYNEEENS SMEDJETIEOLEUAMDJ
HNEISSVAAILTONARDEBLLTHOJD
GKMEOGELSERNTAOTUUBIITSSLE
I5HOTPOEPOLALTEUDNHPLBEHMPR
NEHDODURLASYIBADSHUTEUMAUTI
DCSROLSADETULUYSLNGNCNEHRSW
ICULBOEYCYGAJGUGIWHLAZSDAG
MENINBLACKPROPUPYZAELSNECIN

DISCOGRAPHY

Title	Catalogue Number	Label	Year of Release
ALBUMS			
Rattus Norvegicus	UAG 30045	U.A.	1977
No More Heroes	UAG 30200	U.A.	1977
Black and White	UAK 30222	U.A.	1978
Live X-Cert	UAG 30224	U.A.	1979
The Raven	UAG 30262	U.A.	1979
The Meninblack	LBG 30313	Liberty	1981
La Folie	LBG 30342	Liberty	1981
The Collection	LBG 30353	Liberty	1982
Feline	EPIC 25237	Epic	1983
SINGLES			
Grip/London Lady	UP 36211	U.A.	1977
Peaches/Go Buddy Go	UP 36248	U.A.	1977
Something Better Change/ Straighten Out	UP 36277	U.A.	1977
No More Heroes/In the Shadows	UP 36300	U.A.	1977
5 Minutes/Rok it to the Moon	UP 36350	U.A.	1978
Nice 'n Sleazy/Shut Up	UP 36379	U.A.	1978
Walk on By/Old Codger/Tank	UP 36429	U.A.	1978
Duchess/Fools Rush Out	BP 308	U.A.	1979
Nuclear Device/Yellowcake UF6	BP 318	U.A.	1979
Bear Cage/Shah Shah a Go Go	BP 344	U.A.	1980
12" Maxi-single version	12-BP 344	U.A.	1980
Who Wants the World/ The Meninblack	BPX 355	U.A.	1980
Tomorrow Was/Nubiles (cocktail version)	SIS 001	SIS	1980
Thrown Away/Top Secret	BP 383	Liberty	1981
Just Like Nothing On Earth/ Meninwhite	BP 393	Liberty	1981
Let Me Introduce You to the Family/Vietnamica	BP 405	Liberty	1981
Golden Brown/Love 30	BP 407	Liberty	1981
La Folie/Waltz in Black	BP 410	Liberty	1982
Strange Little Girl/Cruel Garden	BP 412	Liberty	1982
European Female/Savage Breast	EPCA 2893	Epic	1982
Pic-disc version	EPCA 11 2893	Epic	1983
Midnight Summer Dream/ Vladimir & Olga	EPCA 3167	Epic	1983
12" Maxi-Single version	EPCA 13 3167	Epic	1983
Paradise/Pawsher	EPCA 3387	Epic	1983
Paradise/Pawsher/Permission	EPC TA 3387	Epic	1983
12" Maxi-single version			
E.P.			
Don't Bring Harry/Wired/ Crabs/In the Shadows	STR 1	U.A.	1979
FREE SINGLES - limited			
Choosey Susie/Peasant in the Big Shitty (free with Rattus album)	FREE 3	U.A.	1977
Walk on By/Tits/Mean to Me (free with B & W album)	FREE 9	U.A.	1978
Aural Sculpture (free with Feline album)	XPS 167	Epic	1983
JJ BURNEL - SOLO ALBUM			
Euroman Cometh	UAG 30214	U.A.	1979
SINGLE			
Freddie Laker/Ozymandias	UP 36500	U.A.	1979
HUGH CORNWELL - SOLO ALBUM			
Nosferatu	UAG 30251	U.A.	1979
SINGLE			
White Room/Losers in a Lost Land	BP 320	U.A.	1979

the stranglers

THE MERIDIANS OF CH'I ENERGY

